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THE ILLUSTRATED LONDON NEWS

1/

Viking Chocolates are made by a special process which supercedes all others. Their cool, delicious centres are refreshing in summer weather.

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reward.

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Barker & Dobson
VIKING
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20 for 1/6
Also 50's & 100's

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GOLF Championships. 18
Holes Links. International
Lawn Tennis Matches, Roads
open for Motorcars.

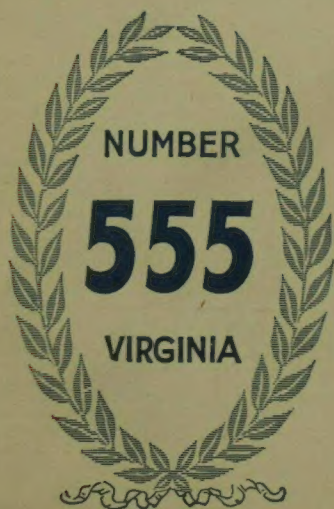
Leading Hotels with Garages.

THE KULM HOTELS
THE GRAND HOTEL
THE SUVRETTA
THE PALACE
THE CARLTON

Made by hand, "One at a time."

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Visit State Express House at Wembley.



VAUXHALL MOTOR CARS

LOOK for a car of long-matured design: perfection is of slow growth. Begin with trying the 23-60 h.p. Vauxhall, brought through years of improvement to the highest point yet attained by its type.

To experience its smooth power, its quality of pleasing in everything the most particular driver, will give you a new idea of motor-car merit.

The 23-60 h.p. Vauxhall 'Kington' touring car to seat five, £895

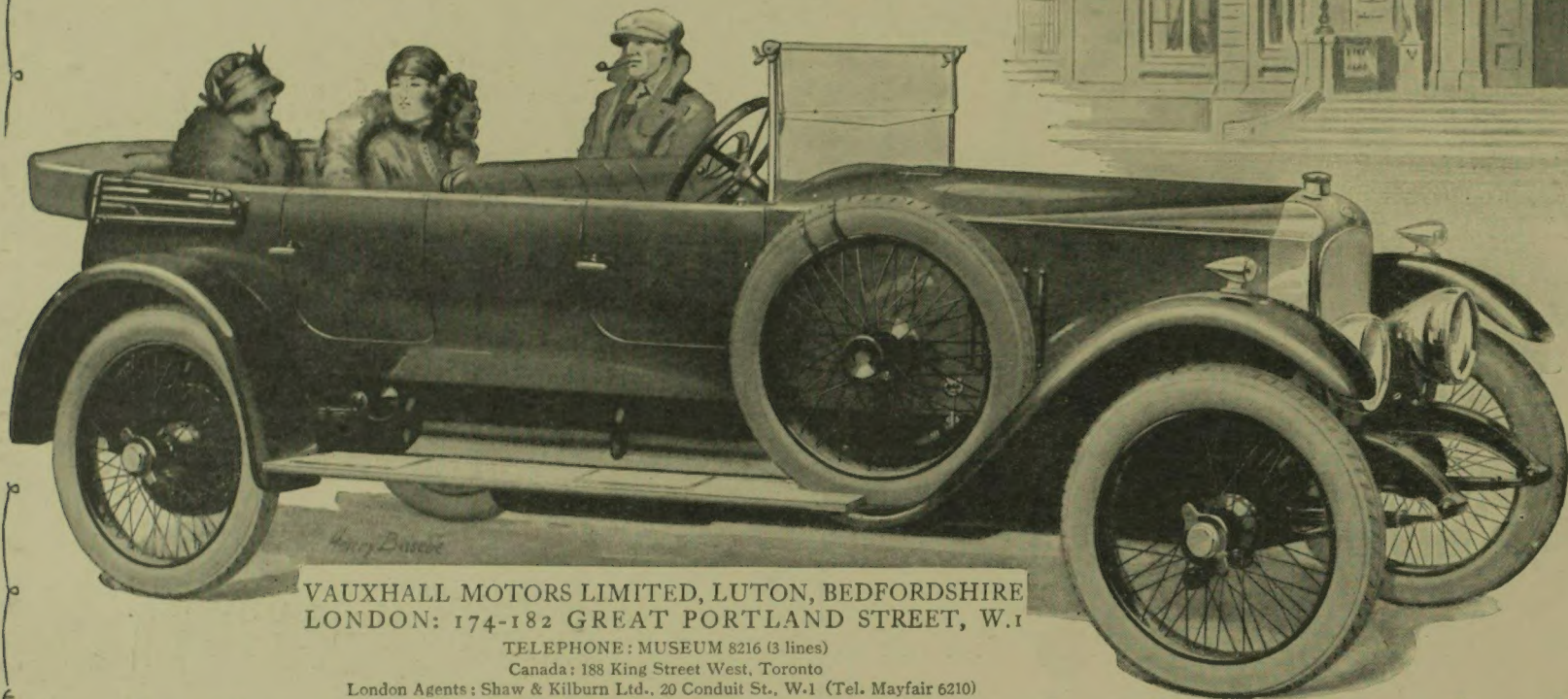
The sporting-type
30-98 h.p. Vauxhall 'Velox'
touring car, £1220

Vauxhall
THE CAR SUPEREXCELLENT

The medium-sized
14-40 h.p. Vauxhall 'Princeton'
touring car, £595

Our best argument

is a trial drive



VAUXHALL MOTORS LIMITED, LUTON, BEDFORDSHIRE
LONDON: 174-182 GREAT PORTLAND STREET, W.1

TELEPHONE: MUSEUM 8216 (3 lines)

Canada: 188 King Street West, Toronto

London Agents: Shaw & Kilburn Ltd., 20 Conduit St., W.1 (Tel. Mayfair 6210)

Harvey Nichols of Knightsbridge



MODERATELY PRICED TEA FROCKS OF EXCLUSIVE DESIGN.

Made in our workrooms on the premises from rich quality materials

Garden Tea Frock in heavy quality white crêpe-de-Chine, the skirt is of very fine pleats, and has a deep band of coloured crêpe-de-Chine at foot with small pocket at side; the coloured crêpe-de-Chine is also introduced on bodice, which is finished with pearl buttons to fasten down front. In white/green, white/tan, white/yellow, white/blue, white/red.

PRICE—

7½ Gns.

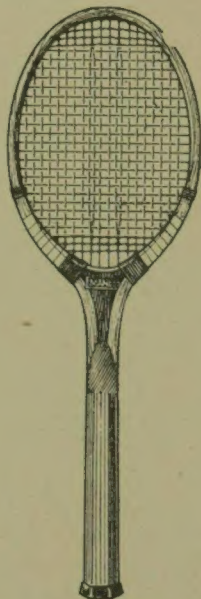
HARVEY NICHOLS & CO., Ltd., Knightsbridge, LONDON, S.W.1

MARSHALL & SNELGROVE'S SPORTS HALL

TENNIS RACKETS

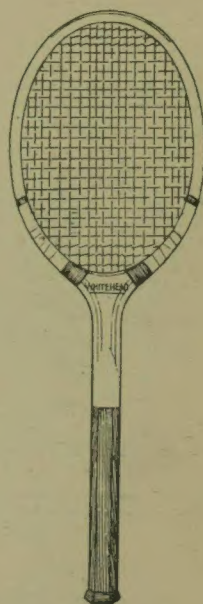
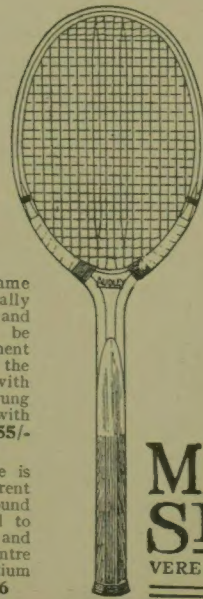
made expressly for us by
W. H. JAMES, Ltd.

Every TENNIS RACKET supplied by us is guaranteed against faulty material or workmanship for one season, and we will replace or repair free of charge without comment any racket returned faulty.



The "Emaness." The frame is manufactured from specially selected English rent ash, and the Gut is guaranteed to be Tracey's strong tournament tension. It is made on the popular hexagon pattern with bound shoulders and strung with green and white gut with double centre mains. Price 55/-

The "Audley." The frame is made of the best English rent ash, hexagon shape and bound shoulders, and is guaranteed to be strung with English red and white gut with double centre mains. A splendid medium priced racket. Price 42/6



"Whitehead" Hard or Grass Court Racket. The frame is hexagon shape, of the finest rent English ash, with a special white vulcanite slip sunk into the head and white vulcanite strip at the throat. It is strung with finest English extra stout gut, with 6 close centre mains, giving a fine driving pad. The shoulders of this racket are bound with vellum and additionally two bindings of gut. Price 48/6

MARSHALL & SNELGROVE
DEBENHAMS, LIMITED
VERE STREET AND OXFORD STREET
LONDON W 1

Complete Sports Catalogue post free.

New Styles in COATS

Dickins & Jones, ever to the fore in matters of Fashion, are displaying a wonderful collection of new modes, authentic in every respect to the style tendencies of the season. The two charming models here shown are from the Mantle Salon, second floor.

On extreme left
Delightful Coat for Sports Wear made of finest quality real Cumberland Homespun, lined throughout Crêpe-de-Chine, plain, well-fitting shape, finished at waist with suede belt. In Fawns, Beaver, Grey, Rust, Brown, **9 Gns.**
etc. ...
Same shape in pretty basket weave Shetland Wool Tweeds ... **98/6**

On near left
Coat in heavy quality Satin-backed Marocain lined throughout Crêpe-de-Chine, designed with straight back and fronts and pretty panels of fine pleating at sides. In Grey, Mole, Beaver, Almond, Navy and Black. Also in fine quality Wool Repp in all newest colours, Navy and Black
Crêpe Marocain **13½ Gns.**
Repp ... **10 Gns.**

DICKINS & JONES
"The Fashion House" LTD
REGENT STREET LONDON. W.1.

HENRY HEATH LTD
OVER ONE HUNDRED YEARS OF HAT MAKING



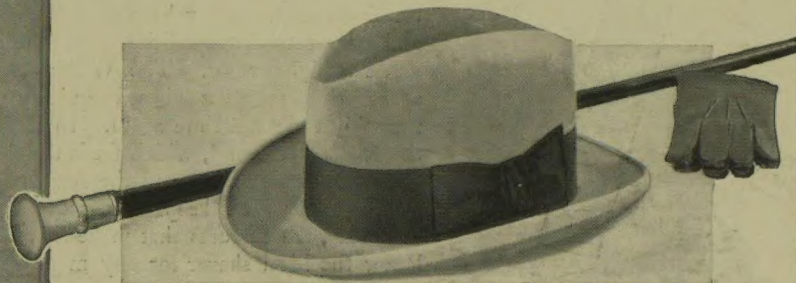
By Appointment.



By Appointment.

Fur Felt of the finest texture, fashioned by skilled hands into elegant lines, is an outstanding characteristic of all Henry Heath Soft Felt Hats. Made in varying styles to suit individual tastes they are of such excellent quality that they will retain their shapely contour for as long as they are in wear.

THE "LUMEN"



THE "LUMEN," as illustrated, is made of finest quality Fur Felt, unlined, and combines comfort with durability. Trimmed with contrast band and self binding, it appeals strongly to those who appreciate a very lightweight hat. In Drab, Buff, and Grey (complete range of sizes) Price **28/6**
Heavier weight, lined silk, **32/6**.

We also have a large selection of felt hats in a wide range of colours, from **22/6**.

Write for name and address of nearest Henry Heath Agent.

A selection of Hats will be sent on approval.

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BURBERRYS TAILORED FROCKS



Illustrated Catalogue and Patterns sent on request.

Burberrys' Summer Models are more charming and in greater variety than ever. Frocks designed for travel, sport and social gatherings that no lady can afford to pass by when renewing her wardrobe.

Burberry Fabrics

Gamefeather, Silvering and Floretta Tweeds, Tropical Suitings, Clachan Homespun, Solax and Slimber—delightful textiles that "tailor" well and drape gracefully.

Burberry - Proofing

protects the cloth from any ill effects of rain, and preserves the contour of the frock as well as its beautiful colours.

BURBERRYS invite readers of The "Illustrated London News" to a **MANNEQUIN DISPLAY OF TAILORED FASHIONS**

at Haymarket, May 12th to 16th inclusive. **PARADES** 11 a.m. to 1 p.m. and 3 p.m. to 5 p.m. daily.

BURBERRYS LTD. HAYMARKET S.W.1 LONDON
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CORRINGS

Distinctive Coats and Skirts

Post-Orders should be accompanied by remittance or leading business-house reference. Carriage paid in the U.K.

Illustrated Catalogue of Coats and Suits sent post free.

"FILEY."

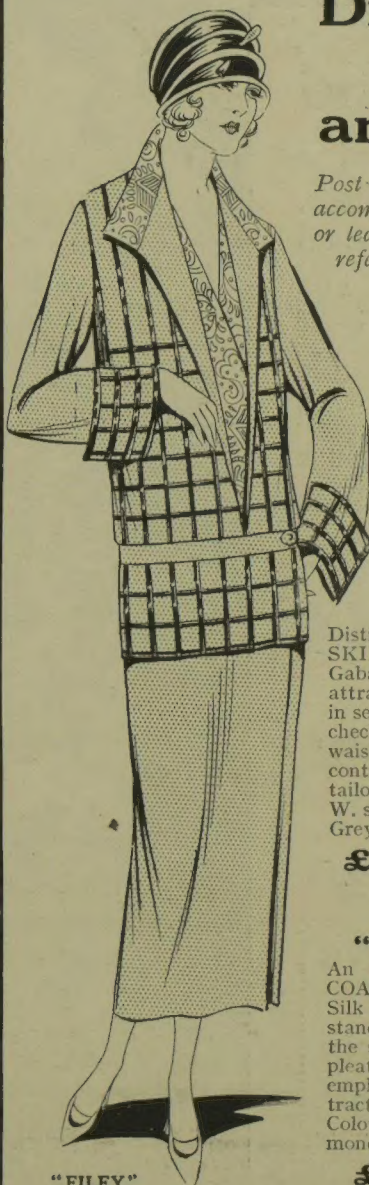
Distinctive COAT AND SKIRT composed of Gabardine, the coat being attractively embroidered in self coloured silk in a check design, collar and waistcoat of broché in a contrasting colour. Well tailored wrapover skirt. W. sizes. Beaver, Fawn, Grey, Mole, Navy, Black.

£13 13 0

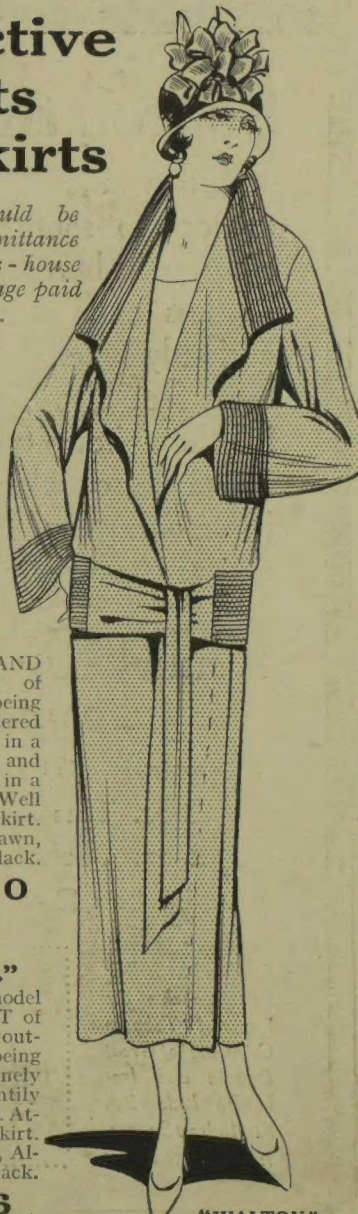
"WALTON."

An entirely new model COAT AND SKIRT of Silk Marocain, the outstanding feature being the self material finely pleated which is daintily employed on the coat. Attractive wrapover skirt. Colours: Grey, Tan, Almond, Navy and Black.

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"FILEY."



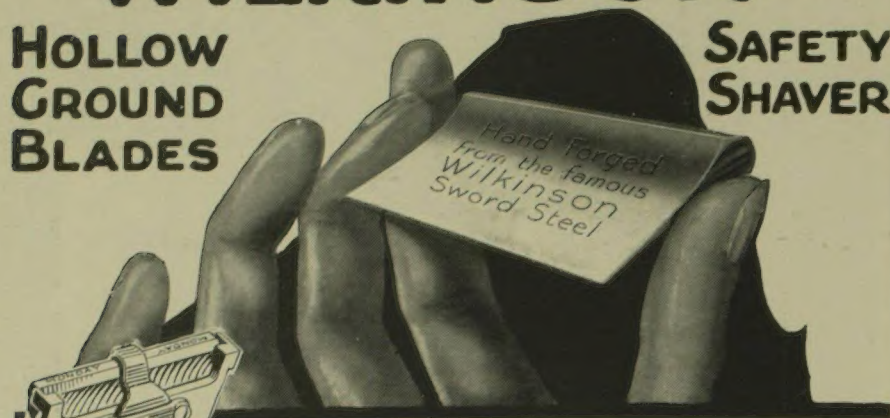
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Two minutes from Victoria Station. Telephone: Victoria 8800 (direct to all Depts.)

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**HOLLOW
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BLADES**

**SAFETY
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A Man's Razor.

The Wilkinson Safety Razor Blades are **Hollow Ground** and **hand-forged** from the finest steel. They have the same power and edge-retaining qualities of the highest-grade straight razor. The Wilkinson will shave the toughest beard quickly and smoothly time and time again. In addition, the **Roller-Guard**, which feeds the lather on to the cutting edge, and the **Automatic Stropper**, which keeps a perfect edge to the blade, are features that make this Safety Razor the ideal shaver for any man.

Set with 7 **Hollow-Ground Blades**, each etched with a day of the week. Adjustable Shaver Frame, Automatic Stropper, Setting Handle in polished oak case (as illustrated) **42/-**

Set as above with **Three Hollow-Ground Blades**... **25/-**
Also sets at 8/6 and 15/6.

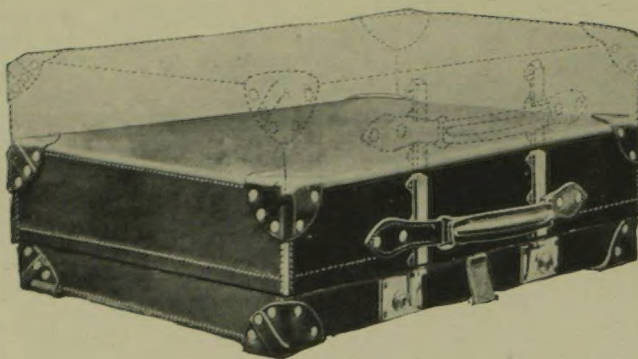
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The Revelation is instantly compressible to week-end size, yet is extensible, as each fresh call is made upon it, up to the trunk-like capacity which a month from home demands; and it locks at any size.

The economy and convenience of having *One* case only for every occasion is obvious. The Revelation Rigid Expanding Suit Case must be seen, however, for its other features to be fully appreciated.

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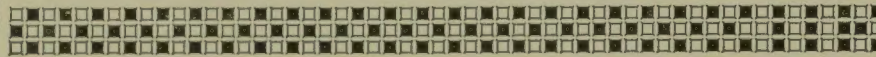
The **Revelation** Rigid
**EXPANDING
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Call at 169, Piccadilly (facing Bond Street), or at the leading shop in your town, to have this simple but perfect invention demonstrated to you, and see the many styles and sizes at prices to suit all purses.

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—and you will hardly find a tobacco so soothing at all times, so even in burning, so cool and dustless as Three Nuns. The curiously cut circlets, each in itself a perfect blend, are responsible for the uniformity of quality and fragrance for which Three Nuns is famous. Smoke Three Nuns and you will search no more.

THREE NUNS TOBACCO

Sold everywhere in the following packings:

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THREE NUNS
CIGARETTES
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Pure Virginia Tobacco
10 for 6D.



Prattitudes for MOTORISTS by a MOTORIST

Planning a Tour—

by
STENSON COOKE
SECRETARY, AUTOMOBILE ASSOCIATION



BROADLY, the essentials for a satisfactory motor tour are good roads, cheerful travel and—at the journey's end—comfortable bed and board. Happily, the motor tourist has a breadth of choice denied to the rail traveller. He is free to leave the beaten track and to stop or start without consulting a time-table. Nevertheless, a definite itinerary and some advance knowledge of the best halts are wise precautions. They both save disappointment and are an incentive to complete the ideal programme.

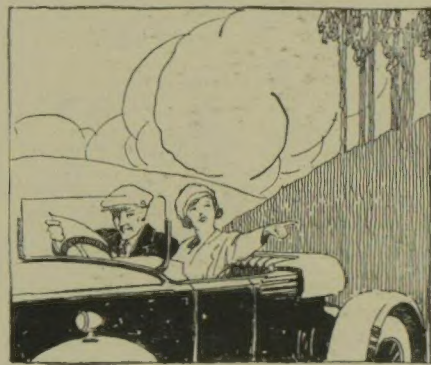
Having decided the length of time to be allowed for it, or, as in the majority of cases, having it settled for you by someone else, it now remains to decide where to go, what to see, and what the cost will be. Where to go? I will not venture to make any suggestion—beyond the obvious, that the time of year limits the choice, as do the power of the car, inclination and purse.

Avoiding the industrial areas, the tourist has a wide choice of happy hunting grounds. Scotland, north of Edinburgh to the Caledonian Canal, offers the best natural scenery. Cumberland and Westmoreland—the Lake District—rival the Scottish moor and mountains. The trinity of castles, rivers and mountains give to Wales a special charm, and, indeed, the whole of the west of Great Britain is superior to the east in natural beauty. As for England, the Midlands, embracing Stratford-on-Avon, Kenilworth, Warwick, Lichfield, Shrewsbury and Ludlow may well be selected for a compact tour. Devon and Cornwall, with their extensive rockbound coast and sheltered bays, their moorland roads and romantic history, are sooner or later the Mecca of most motorists who can afford the time for the long run down. But these are not typical England and could not be, for English scenery is diverse in her parts. So I will not discriminate further. The ultimate choice of a tour rests with the motorist. To settle his doubts let him take a good tour book and contoured map—and then study the pleasant problem.



A word about progress. Most motorists know what suits them best, so I will address myself to the novice. Don't overdo the mileage. Keep it down to 100 or 70, or even less, among the hills. To parody Robert Louis Stevenson, it is better to travel leisurely than to arrive breathless and late and disgruntled at the prospect of cold mutton and a shakedown in the annexe.

When to travel? For a British tour I recommend mid-May to mid-July and September. The latter gives shorter days, better promise of fair weather, and the temperature is invigorating. During these months all the hotels, including the seasonal houses, are open and not overcrowded—a consideration at the popular resorts and in Scotland. For a Continental trip, and excepting Southern Spain and Southern Italy, the best time, as regards weather, is from June to September. But one must not forget that one cannot always secure accommodation on the boats during the July-August period when the carrying capacity is overtaxed.



And now to drop into the second person with a few "Don'ts":—

Don't omit to book rooms in advance whenever possible.

Don't forget to have the car and tyres in as good fettle at starting as you hope to be in when finishing.

Don't disregard good advice! "In the multitude of counsellors there is safety."

Don't burden yourself with luggage. Lay out what articles seem to be necessary, divide by two and add a warm coat.

Don't forget to renew insurance and licences.

Don't tell the office where they can get you with business letters.

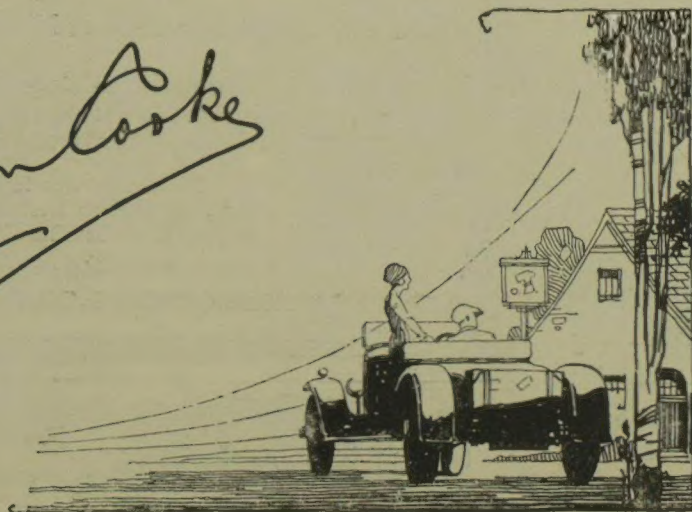
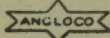
Don't carry all cash. "Travellers" cheques are issued by the banks.

Don't "park" in a strange town without first ascertaining what are the local regulations.

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PERFECTION SPIRIT
Uniform everywhere
Reliable always

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Light or Dark
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6000 feet above the sea,
Golf, Lawn Tennis, Bathing, Fishing.
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£15 15 ATHOLL PALACE, PITLOCHRY,
14 days, with return ticket from London.
PALACE HOTEL SANATORIUM, MONTANA.
The finest resort for Chest troubles in Europe.

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IN BEST POSITION.
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18-hole Golf.

The most equable climate.
The most reasonable terms.
Apply for Season Terms
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MICHELET HOTEL, inclusive, from 25 to 35 fr.

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tints grey or faded hair
any natural shade de-
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brown, light-brown, or
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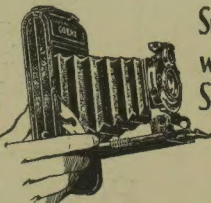
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There is no decoration to compare
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or in the practical advantages it offers



By Appointment
to H.M. The King

Decoration with Hall's Distemper in place of
wallpaper will so freshen up the "old home" as
to give all the benefits of a change to a new one.

Sole Manufacturers:

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44a

For sponging
Clothes and
Carpets.

SUTTON'S

For Insect Bites
and Stings.

Cloudy Ammonia.

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Himrod's ASTHMA CURE

The standard remedy for over 50 years
Gives instant relief from Catarrh, Asthma, etc.
AT ALL CHEMISTS

4s. 6d. a tin

4711. Eau de Cologne

SOLD EVERYWHERE

For the Theatre or Concert

Moisten your handkerchief with a little '4711' and inhale, it will put you at ease and at your alluring best.

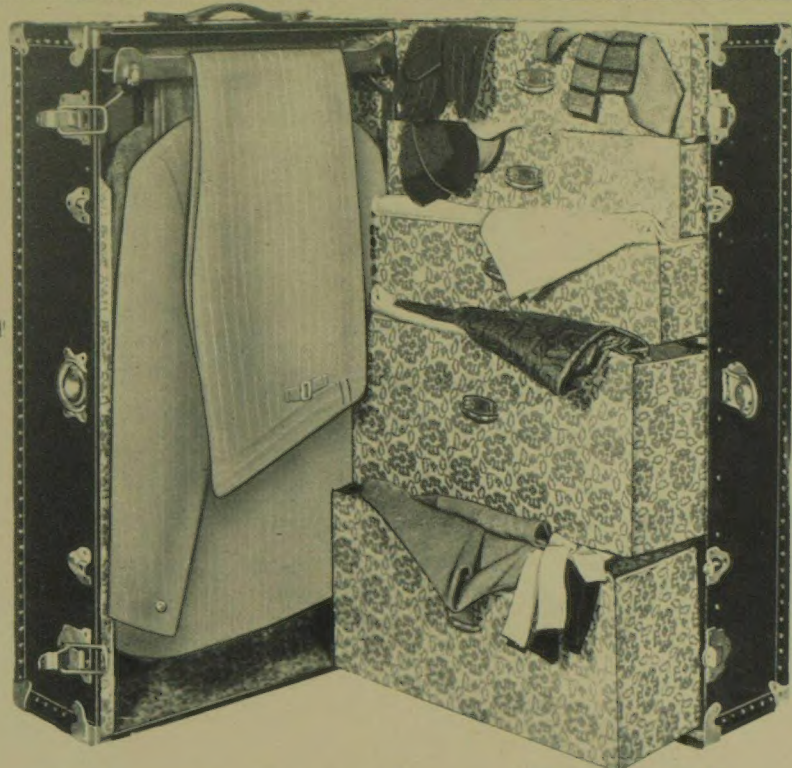
Its feel is as delightful as its soothing effect.

The little watch-shaped bottles are very convenient for carrying on the person.

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(BLUE AND GOLD LABEL)

Over 130 Years Reputation for
GUARANTEED PURITY
FULL STRENGTH and
LASTING FRAGRANCE

Of all Dealers in
High-class Perfumes.



Harrods Introduce Their New 'Travel-Robe'

BRITISH-MADE

Extraordinary Value!

SPECIFICATION Constructed with strong three-ply body and five-ply Birchwood frame, top, bottom, and sides. Covered with hard vulcanised fibre and bound with closely rivetted fibre, while locks, corners and essential parts are all hand-riveted and thoroughly well finished. Lined throughout with good quality Cretonne and fitted with extending garment hangers. Fitted with rollers on the bottom, simplifying transport.

CAPACITY 24 Stiff Collars, 12 Soft Collars, 24 White Handkerchiefs, 6 Silk Handkerchiefs, 6 pairs Gloves, 12 Ties, 1 Silk Dress Skirt, 12 pairs Socks, 2 pairs Golf Hose, 6 Woollen Vests, 6 pairs Woollen Pants, 3 suits of Pyjamas, 9 Day Shirts, 1 Dressing Gown, 6 Dress Shirts, 3 Dress Waistcoats, 12 Dress Ties, 1 Golf jersey, 1 Woollen, 1 Waterproof, 1 Golf Suit, 1 Tweed Suit, 1 Serge Suit, 1 Flannel Suit, 1 Dress Suit, 1 pair Golf Shoes, 1 pair Walking Shoes, 1 pair Dress Shoes, 1 pair Bath Slippers, 1 pair Travelling Slippers.

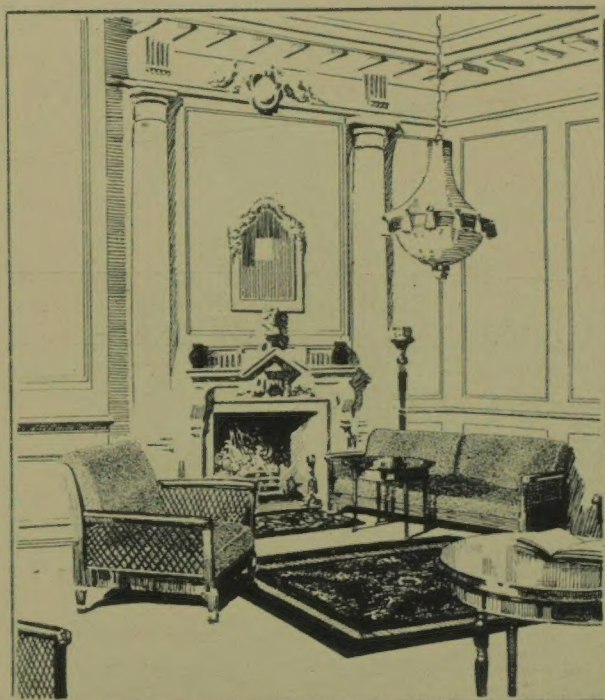
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FOR UPHOLSTERY, USE

"Rexine"

LEATHERCLOTH

which is indistinguishable from leather. It costs much less. It is scratchless and washable.

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Samples at all furnishing houses. See that "Rexine" Leathercloth is specified on the invoice to prevent substitution.

The Fashion for STOCKINETTE DRESSES

This attractive stockinette Frock is made exclusively for Debenham & Freebody from best quality woollen stockinette. It is cut on new lines, perfect fitting, attractive and becoming and at the same time practical and useful.

WOOLLEN STOCKINETTE DRESS (as sketch), made from light weight stockinette, with trimming of groups of small tucks, and two pockets. In navy, black, beech, beaver, silver, nigger, saxe, beige, etc.

PRICE **8½ Gns.**

Sent on Approval.



FANCY WOOLLEN HOSE (as sketch), in a distinctive check design, medium weight, comfortable wear. In a variety of marl mixtures.

Price 10/11 per pair

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In the Trocadero Grillroom you will find the most modern enunciation by VERA CLARKE, WINIFRED ARTHUR, and THE TROCADERO ORCHESTRA.

There is also the added advantage of a cuisine completely versatile. Whether you need a simple grill, or a meal that will test the resources of the chef, the

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THE ILLUSTRATED LONDON NEWS

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SATURDAY, MAY 10, 1924.

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THE THREE GRACES OF THE ROYAL ACADEMY: "H.R.H. THE DUCHESS OF YORK, THE LADY ELPHINSTONE, AND THE LADY ROSE LEVESON-GOWER." BY MISS FLORA LION.

One of the most attractive pictures of the year at the Royal Academy is this charming group of the Duchess of York and her two sisters painted by Miss Flora Lion. It is popularly known as "The Three Graces," like Sir Joshua Reynolds' portrait-group of the three daughters of Sir William Montgomery, and it is the first picture in which the three sisters have been painted together. They intend to present it to their mother, the Countess of Strathmore. The Duchess of York, who is the youngest of the trio, is in the centre; on the left is her eldest sister, Lady Elphinstone, who married the sixteenth Baron in 1910;

on the right is Lady Rose Leveson-Gower, whose husband, Captain the Hon. William Spencer Leveson-Gower, is the only brother of Earl Granville; her marriage took place in 1916. Miss Lion began the picture a little over two months ago, when all three sisters went together to her studio off the Fulham Road to pose for the group. They afterwards sat to her in turns. The Duchess of York gave about eighteen sittings, some of them lasting two hours. She is shown wearing a Victorian frock of white taffeta, which she kept in readiness at the studio and put on at every visit.



By G. K. CHESTERTON.

WHATEVER are our opinions on foreign policy, we none of us want all foreigners to think we are all fools. Still less do we wish them to think the collective Englishman a collective fool. We may be as pro-German as some papers are, or as anti-German as the *Daily Mail*; we may think, as some still do, that Germany is the home of culture; we may think, as I do, that its culture is recent and raw and its soul still largely uncivilised. But if I were to say that German music has never been anything but a noise made by savages beating on tom-toms, I should simply look silly; and, to the limit of my small contribution, make England look silly.

A recent leading article in the *Manchester Guardian* dealt with the allegation about France having black troops on the Ruhr. The writer admitted that perhaps the black troops were not so black as they were painted. He admitted that they were not quite black, but only nearly black, or perhaps nearly nearly black. But their darkness seemed to him a matter of degree. He called it a fine distinction. In short, the leader-writer on the great Liberal daily was content to say that, anyhow, Algerians were Africans if they were not actually Negroes. Similarly, some little time ago, equally liberal old women, on Continental tours, would say that Italians, if not exactly niggers, were at any rate only natives.

I can only faintly measure that remark about Africa by a pretty approximate parallel with America. It is just as if a man were to say that all Americans were American Indians, in war-paint and wampum. It is as if he then proceeded to write diplomatic despatches to Washington in picture-writing on the barks of trees, and expected all those assembled at the Washington Conference to smoke the pipe of peace and ceremonially bury a tomahawk. Such is the true internationalist's knowledge of other nations. Then, when it was mildly pointed out that many U.S.A. citizens are not Red Indians, the leader-writer in question would call it a fine distinction. He would say that the red men, if not exactly red, were undeniably pink. He would scoff at the fine shade of difference between the complexions of Hughes and Hiawatha. He would assume that, wherever American citizens were officially stationed, they would scalp men or skin them alive. In short, he would reason in the same way as the man on the *Manchester Guardian*, and for the same reason. He would do it because he was ignorant of a certain fact; because he did not know that the United States were once a part of the British Empire. Similarly, the other writer apparently does not know that the Barbary States were once a part of the Roman Empire. He would not know there is a race like our own on the other side of the Atlantic, as the other does not know there is a race like our own on the other side of the Mediterranean.

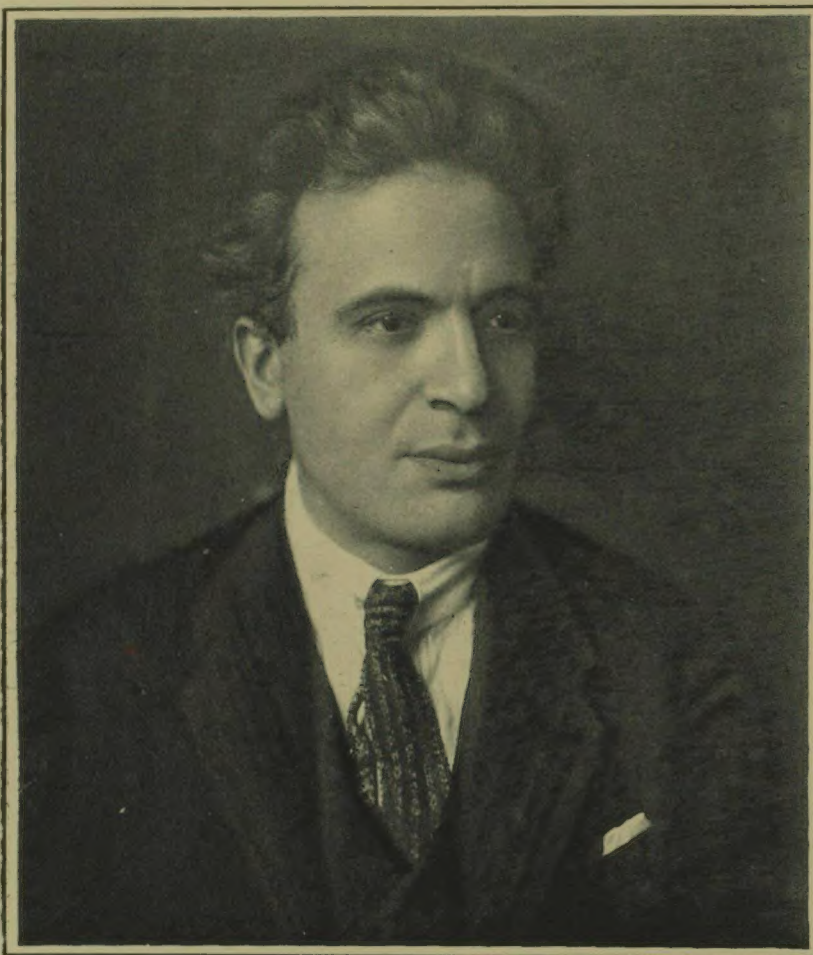
What people of this sort very badly need is an "outline of history." A very simple outline of the history of Europe, as it is known to most of the other nations of Europe. It is especially well known to the French, and is the foundation of their policy from Charlemagne to Napoleon and from Napoleon to Foch; from the Crusades to the French Revolution and from the French Revolution to the Great War. But there is no need for us to see it as the French see it; we have our own angle or aspect of it; but we also are a part of it. It is a pity that educated Englishmen, like the men on the *Manchester Guardian*, should never even have heard of it.

The Roman Empire was not what we now call a Continental thing. It was European, but it was not what is marked on the map as Europe. Just as it included Britain as well as Gaul, so it included Morocco as well as Spain. Indeed, in one sense it covered Morocco more than it covered Britain, or even Gaul. Its nucleus was not on some inland river like the Danube or the Rhine, which long flowed through the trackless forests of barbarian lands; whatever else it was, it was not a Mittel-Europa. Its nucleus was no inland river, but the inland sea; or rather, the ring of old city states that ran round that sea. It was what the Romans called the world; the circle of the lands. All these lands round the Mediterranean had the same citizenship and general culture; most were of the same race; certainly the Algerian race was the same as the Spanish race;

time lose Britain; and did, indeed, for a much longer time lose Spain. But Europe only lost Britain to the Northern pirates, who had no religion in particular and no civilisation at all. Europe lost Spain and Africa to the great religion and civilisation of Islam; and it naturally took much longer to get them back. Britain was finally restored to Europe by the Normans in the eleventh century. Spain was finally restored to Europe by the Castilians in the fourteenth century. Algiers and all that coast was restored to Europe by the French in the nineteenth century. That is how a Frenchman regards the conquest, or rather reconquest, of Algiers.

That is what is meant, for instance, by calling St. Augustine an African. I do not know whether the writer on the *Manchester Guardian* imagines that

St. Augustine was a Hottentot. That is what is meant by the whole tradition of "Othello"; by the idea that a Moor could be chivalrous in the same style as a Spaniard. The Moors were Moslems, but they were not Asiatics or what these people mean by Africans. They were simply citizens of the civilisation of Rome, who during the decline had adopted the more static creed of Mahomet rather than the more creative creed of Christ. From a Latin point of view, they have quite naturally come back to the civilisation of Rome in coming back to the civilisation of France. It would be just as natural for a Napoleon to raise some of his troops from Algiers as for a Caesar to summon some of his legions from the country round Hippo and Carthage. But these Roman citizens, these Roman legionaries, seem to the writer on the *Manchester* paper as something vaguely like a black boat-load from the Cannibal Islands. He imagines an Algerian to be some sort of Kaffir; perhaps a rather light shade of Kaffir. He considers it a fine and fastidious shade of difference to distinguish between St. Augustine of Hippo and a Kaffir. Now that sort of nonsense has nothing to do with the detailed controversy about Reparations and the Ruhr. It has nothing to do with the question of whether French policy seems to us right or wrong. It is to be deplored, not because it makes France seem wrong, but because it makes England seem ridiculous. It makes us look as if we did not know the fundamentals of European history which are also the fundamentals of English history. It suggests not so much that we do not agree with what a Frenchman says as that we do not know what he is talking about.



CONDUCTOR OF "DAS RHEINGOLD" ON THE OPENING NIGHT OF THE GRAND OPERA SEASON AT COVENT GARDEN: HERR BRUNO WALTER, OF MUNICH FESTIVAL FAME.

The fine rendering of "Das Rheingold" at Covent Garden on May 5, under the baton of Herr Bruno Walter, gave promise that the season thus inaugurated will restore the pre-war standard of Grand Opera. Herr Walter conducted some Wagner performances at Covent Garden as long ago as 1910. To-day, as our musical critic (Mr. W. J. Turner) recently said, "he is one of the most experienced and capable of living operatic conductors, and the standard of performance reached at Munich during his régime as head of the National Opera House there made the Munich Festivals famous throughout Germany."

most certainly neither of them had anything to do with the Negro race. That strip of coast which the Romans called Africa people afterwards called Barbary. It was Roman in exactly the same sense as the city of Bath. It was European in exactly the same sense as the city of Paris. The things that happened there were precisely the things that happened everywhere else in the Roman Empire, during that particular phase of the history of the white race: campaigns of legions, riots about emperors, disputes about schools of philosophy, disputes about heresies in the Early Church, and all the rest of it. These things happened in Barbary as they happened in Britain. Probably a late Emperor or an early Pope would have been more surprised at losing Barbary than at losing Britain. Nevertheless, in a sense, civilisation did lose Barbary, as it did for a

Republic. I am not arguing about the Ruhr, but about the Roman heritage, as it does in fact appear to those who regard themselves as its inheritors. Even if it were only an illusion, it would be far too large an illusion, in the whole Latin world, for it to be safe that we should be merely ignorant of it. Others will act on it before we have even thought of it; and their illusion will be a fact while our doubt is still a daydream. To bargain with the French, to quarrel with the French, to fight with the French, it is equally necessary to see the sense and meaning of the French. Otherwise, they may yet rebuild the Roman Empire round the central sea, and perhaps gather again around the Eagles all the Moors and Saracens and strong riders that rode away after the Crescent; while we are talking nonsense about niggers, mostly from a memory of niggers at Margate.

OUR ANAGLYPHS. (See pages 841, 844.)

We would remind those of our readers who are interested in the "Anaglyphs" which we are publishing from time to time that anyone who may have mislaid the red and green films given away with the first Anaglyphs (published in our issue of March 8) may obtain (if they have not already done so) one Anaglyph viewing-mask, complete with red and green films, by filling up the coupon printed on page 872 of this issue, and forwarding it, accompanied by postage stamps to the value of three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.

"STONES OF REMEMBRANCE": WAR MEMORIALS; AND A ROYAL MONUMENT.

PHOTOGRAPHS BY TOPICAL, C.N., AND SPORT AND GENERAL



ON THE RIDGE WHERE MANY OF THEM FELL IN 1914: THE HOUSEHOLD CAVALRY WAR MEMORIAL—A CROSS OF REDEMPTION—AT ZANDVOORDE, NEAR YPRES, UNVEILED BY EARL HAIG.



ADDITIONS TO THE QUEEN VICTORIA MEMORIAL, WHOSE COMPLETION WAS DELAYED BY THE WAR: A STATUARY GROUP, SYMBOLIC OF NAVAL AND MILITARY POWER, RECENTLY PLACED IN POSITION.

The Household Cavalry War Memorial—a Cross of Redemption—was unveiled by Field-Marshal Earl Haig on May 4 near the village of Zandvoorde (about eight miles from Ypres), where the British cavalry made a heroic stand in October 1914. An inscription records that many of the 1st and 2nd Life Guards and Royal Horse Guards "fell in defence of the ridge on which this Cross stands." Among the relatives of the honoured dead, present at the ceremony, was the Dowager Duchess of Westminster. On the following day the King of the Belgians unveiled a memorial cross to the 14th Battalion The London Regiment (London Scottish) at a point between Messines and Wytschaete where hundreds of them had fallen



COMMEMORATING "AN UNFORGETTABLE EXAMPLE OF COURAGE": KING ALBERT READING HIS ADDRESS AFTER UNVEILING THE LONDON SCOTTISH WAR MEMORIAL, NEAR MESSINES—SHOWING (TO LEFT) EARL HAIG.



THE KING OF THE BELGIANS GREETING OFFICERS OF THE LONDON SCOTTISH WHO FOUGHT IN THE WAR: AN INCIDENT AT THE UNVEILING CEREMONY.



IN HONOUR OF THE 1481 MEN OF IPSWICH WHO FELL IN THE GREAT WAR: THE UNVEILING OF THE WAR MEMORIAL BY ADMIRAL SIR RICHARD WEBB AND GENERAL SIR AYLMER HUNTER-WESTON.

in action. King Albert said: "The volunteers of the London Scottish gave an unforgettable example of courage. Many of them sleep their last sleep in this land of Flanders." In our photograph of the Memorial the King is seen second from left in the right-hand group. Earl Haig is the foremost figure in the group on the left.—The Ipswich War Memorial—a Cenotaph and screen wall—was unveiled on May 3 by Rear-Admiral Sir Richard Webb and Lieut.-General Sir Aylmer Hunter-Weston.—On the Queen Victoria Memorial in front of Buckingham Palace, whose completion was delayed by the war, two new statuary groups have been placed, representing naval and military power, and science and art



THE PAINTER OF "THE LEMNIANS":
MR. W. RUSSELL FLINT, A.R.A.

Photograph by Lafayette.

"THE LEMNIANS":

The Story of the Academy Picture.

IT has been remarked that the question of the year at the Royal Academy will be "What are Lemnians?" If it recalls the ancient query of the illiterate young woman, "What are Keats?" it is at least easier to answer. To many who admire Mr. Russell Flint's (A.R.A.-elect) canvas, "The Lemnians," the picture will bring back old tags of old authors and the title of a lost play of Sophocles, which is, in fact, identical with the artist's title. But if the "Attic bee" is no help here, there are others—Pindar, Apollonius Rhodius, and Apollodorus—from whose accounts or allusions the old story can be pieced together.

One art critic has said that the picture seems at the first glance to suggest "pother about a petticoat." These are not his actual words, which run, to be precise, "To the unprejudiced eye the Lemnians would seem to be in a pardonable distress about a blue petticoat, but classical authorities assure us that there is more in it than that." There is—a good deal more; but if it was not pother about a petticoat, it was certainly a petticoat pother, of a rather hectic and even homicidal sort. That is why Pindar alludes to "the Lemnian race of husband-slaying wives."

The story of the Women of Lemnos is told by Apollodorus with a neat economy of phrase that would have made him invaluable to the Athenian *Daily Mail*. He tells how the *Argo*, Jason being skipper, came to Lemnos. "Now at that time Lemnos was manless, and was ruled over by Queen Hypsipyle, daughter of Thoas, for this reason. The Lemnian women would not honour Aphrodite; wherefore the goddess had afflicted them with an evil savour, so that their husbands took to themselves women captives of war from neighbouring Thrace. The dishonoured Lemnian women thereupon slew their fathers and husbands, but Hypsipyle alone concealed and saved her father Thoas. Howbeit, when the Argonauts were come to women-governed Lemnos, they consorted with the women. And Hypsipyle became the bed-fellow of Jason, and bare him sons, Euneos and Nebrophonos."

From the Lemnians' act arose the Greek proverb, "Lemnian deeds," for any terrible happenings. So much for a plain prose author. Apollonius Rhodius, in his "Argonautica," gives the story a poetical and more dramatic form.

"Here," he says—the prose translation is Mr. R. C. Seaton's in the Loeb Series (Heinemann)—"the whole of the men of the people had been ruthlessly slain through the transgressions of the women in the year gone by. For the men had rejected their lawful wives, loathing them, and had conceived a fierce passion for captive maids . . . for the terrible wrath of Cypris came upon them, because for a long time they had grudged her the honours due. O hapless women and insatiate in jealousy to their own ruin! Not their husbands alone with the captives did they slay . . . but all the males at the same time that they might thereafter pay no retribution for the grim murder."

Apollonius recounts the debate held by the Lemnian women as to the entertainment of the Argonauts, and how Hypsipyle's aged nurse, Polyxo (of the old school of thought), counselled hospitality, and drew a dismal picture of the perils that beset a manless community. Hypsipyle yielded, and consented to receive Jason. It was her undoing. Cypris saw to that. When the hero entered the hall, "Hypsipyle turned her eyes aside and a blush covered her maiden cheeks,

yet for all her modesty she addressed him with crafty words." She professed to account for the Adamless Eden of their island, and did not spare mankind deceased. "In their homes, in the dance, in the assembly and the banquet, all their thought was only for the captive maidens." She told a cock-and-bull story of how the injured women had expelled the erring men together with all male children. "She



IN THE FAMOUS ÆGEAN ISLAND WHICH IS THE SCENE OF MR. RUSSELL FLINT'S PICTURE, "THE LEMNIANS": A GENERAL VIEW OF THE TOWN OF KASTRO ON THE WEST COAST OF LEMNOS.

Photograph by F. W. Hasluch. By Courtesy of the Hellenic Society.

spoke, glozing over the murder that had been wrought upon the men," and begged the Argonauts to "stay and settle with us." The Argonauts were delighted, and the maids went down to the ship, dancing, to escort them back; "for Cypris stirred in them a sweet desire, for the sake of Hephaestus of many counsels, in order that Lemnos might be again inhabited by men and not be ruined."



A ROYAL ACADEMY PICTURE ILLUSTRATING A GREEK LEGEND OF A MASSACRE OF MEN BY WOMEN: "THE LEMNIANS," BY W. RUSSELL FLINT, A.R.A.

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Heracles and one or two chosen companions alone of the Argonauts refused the seductions of the Lemnian ladies, and elected to stay on board ship, while the others passed their time in dalliance. The city rejoiced with dances and banquets; it was filled with the steam of sacrifice and the melody of choral song in honour of Cypris. From day to day the heroes delayed their sailing, but at last Heracles gathered together his comrades apart from the women, and reproached them for their luxury, bidding them put to sea again and leave Jason with Hypsipyle, until he had peopled Lemnos with men-children and so won great glory.

The Argonauts, Jason and all, prepared to obey, and there was sorrow in Lemnos. Hypsipyle wept, but bade Jason go, and wished him a safe return with the Golden Fleece, promising him her father's sceptre if he should choose to come back to her. Yet she mistrusted his return, and confessed to a foreboding that it would not be so. Still, she prayed him to remember Hypsipyle. Jason replied that if he should not return to Hellas, and if she should bear a man-child, she might send him, when

he was grown, to Pelasgian Iolcos to comfort his father Aeson. So saying, he mounted the ship, the rowers bent to their oars, and Jason passed out of Hypsipyle's life. She had given him a robe for remembrance, and twice the garment recalls her name to Apollonius's story of the Argonauts.

Volcanic Lemnos was sacred to Hephaestus (Vulcan), who fell on the island after he "was flung by angry Jove sheer o'er the crystal battlements of Heaven." A Thracian tribe, the Sinties (robbers), were its earliest inhabitants. The name Lemnos is said to be a title of Cybele among the Thracians, and the orgiastic worship of Cybele was characteristic of Thrace, whither it had spread from Asia Minor. Hypsipyle and Myrina (the chief town of Lemnos) are Amazon names, always connected with the Asiatic worship of Cybele. The story of the Lemnians probably reflects the rise of communication between the original Thracian people and the Greeks, as navigation began to unite the islands of the Ægean. To the comparatively more civilised Greek mariners, the Thracians would seem barbarians, whence

the easy rise of a ferocious myth. The inhospitable repute of Thrace finds an echo in the first chorus of "Oedipus the King," but the forbidding character of the shores of Thrace is a commonplace of Greek poetry. About Lemnos, too, there lingered a tradition of fierce manners, although this is qualified by more gracious allusions. In both "Iliad" and "Odyssey" Lemnos is spoken of as "the well-founded." Apollonius Rhodius suggests a somewhat advanced and luxurious civilisation in his picture of Hypsipyle's Court at Lemnos; but then he belongs to the third century B.C., and writes in the language of the conventional epic. Himself an Alexandrian, he employs Alexandrian forms and late uses of Homeric words. His "Argonautica" is a skilful fusion of mythology, traditional history, and legend, but it is the artificial creation of an imitative school, and, as a guide to folklore, not to be compared with the fresh and spontaneous Homeric poems.

Time, that brings its revenges, brought about a reversal in some sort of the old tragedy; for on this occasion women were the victims, Athenian women whom the Pelasgians of Lemnos had carried off from Attica. These the Lemnians massacred, and fell thereby under a curse. The Delphic Oracle bade them give the Athenians satisfaction, and when they came to Athens to make submission, the Athenians replied by setting forth a well-plenished table and desiring the Lemnians to surrender their island in a similar condition. They replied that they would do so when a ship came to them from the Athenians' country by a north wind in a single day. Long afterwards, when the Thracian Chersonese had become an Athenian possession, Miltiades remembered the saying, and sailed by the help of the Etesian winds from Elaeus in the Chersonese to Lemnos. On arrival he claimed fulfilment of the undertaking, and consequent surrender. The Pelasgian Lemnians resisted, but Miltiades overcame them easily.

PERSONALITIES AND OCCASIONS: RECENT MATTERS OF PUBLIC INTEREST.



THE GERMAN EX-CHANCELLOR VOTES IN THE ELECTIONS: HERR STRESEMANN, LEADER OF THE GERMAN PEOPLE'S PARTY, LEAVING A POLLING STATION.



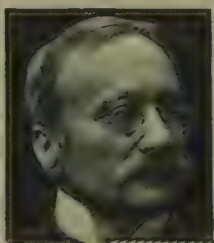
POET AND NOVELIST: THE LATE "E. NESBIT" (MRS. HUBERT BLAND).



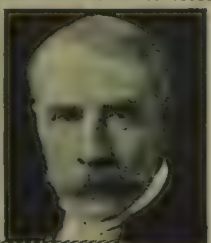
THE MISSING LEADER OF THE U.S. WORLD-FLIERS: MAJOR MARTIN.



SOLDIER, SPORTSMAN, POLITICIAN: THE LATE GEN. SIR H. McCALMONT.



COMPOSER OF "NERO": THE LATE ARRIGO BOITO.



NEW MASTER OF THE KING'S MUSICK: SIR EDWARD ELGAR.



AUTHOR OF "A MESSAGE FROM MARS": THE LATE MR. RICHARD GANTHONY.



A DISTINGUISHED SOLDIER PEER: THE LATE VISCOUNT HARDINGE.



A GLASGOW UNIONIST: THE LATE MR. WILLIAM HUTCHISON, M.P.



INDIAN PAGEANTRY IN HONOUR OF A BRITISH GOVERNOR: A BEAUTIFUL CAR AT THE FAREWELL ENTERTAINMENT TO LORD WILLINGDON AT MADRAS.



A MASTERPIECE OF ANCIENT GREEK SCULPTURE LENT TO THE UNITED STATES BY THE GREEK GOVERNMENT: THE "HERMES" OF PRAXITELES.



TO BE SHOWN IN AMERICAN MUSEUMS: THE "HERMES" OF PRAXITELES—THE BEAUTIFUL HEAD OF THE CELEBRATED STATUE.

Polling in the German Reichstag elections took place on Sunday, May 4. Herr Stresemann, as Leader of the German People's Party, made the Experts' Report the main issue.—Mrs. Hubert Bland, who wrote under her maiden name, E. Nesbit, was the author of poems, novels, and charming stories for children.—Major Martin, leader of the U.S. Army world-flight, left Chignik for Dutch Harbour, Unalaska, Aleutian Islands, with Sergeant Harvey, on April 26, and up to the time of writing has since been missing.—Major-General Sir Hugh McCalmont served on the Red River, in Ashanti, and in Egypt. Later he was M.P. for North Antrim. He was a well-known sportsman.—Arrigo Boito, the Italian composer, kept secret during his life the music of his opera "Nerone"

(Nero), the production of which in the Scala at Milan recently aroused immense interest.—Sir Edward Elgar has succeeded the late Sir Walter Parratt as Master of the King's Musick.—Mr. Richard Ganthony's most popular play was "A Message from Mars," in which the late Sir Charles Hawtrey made a great success.—Viscount Hardinge, elder brother of Lord Hardinge of Penshurst, served in the Nile Expedition of 1885 and was A.D.C. to Lord Roberts.—Mr. W. Hutchison sat for the Kelvingrove Division of Glasgow.—Lord Willingdon, who recently returned home, had been Governor of Madras since 1919.—The "Hermes" of Praxiteles has been lent by the Greek Government to the United States, in gratitude for American aid in settling Greek refugees from Asia Minor.

ROYAL RECREATIONS; McKENNA DUTIES; SOUTH AFRICAN CRICKETERS.

PHOTOGRAPHS BY G.P.A., TOPICAL, AND C.N.



THE PRINCE OF WALES (ON RIGHT) IN THE AMUSEMENTS PARK AT WEMBLEY: IN A CAR ON "THE WHIP."



WHERE 10,000 MEN MAY BE THROWN OUT OF WORK BY THE REMOVAL OF THE McKENNA DUTIES: A GREAT DEMONSTRATION AGAINST THE PROPOSED REPEAL, AT THE MORRIS MOTORS FACTORY, OXFORD.



THE DUTCH ROYAL FAMILY HOLIDAY-MAKING ON THE SANDS AT SCHEVENINGEN: (L. TO R.) QUEEN WILHELMINA, PRINCESS JULIANA, AND THE PRINCE CONSORT.



THE PRINCE OF WALES AT WEMBLEY: A TRIP ON THE GIANT SWITCHBACK WITH LORD AND LADY LOUIS MOUNTBATTEN.



A CAT MAY LOOK AT A QUEEN! HER MAJESTY MUCH AMUSED AT A GIANT FIGURE OF FELIX IN THE BRITISH INDUSTRIES FAIR AT THE WHITE CITY.

The Prince of Wales thoroughly enjoyed himself at Wembley on May 5, when he paid an informal visit to the Exhibition with Lord and Lady Louis Mountbatten. In the Amusements Park they took their turns in the queue for the Giant Switchback. The Prince is seen in front of the car with Lady Louis Mountbatten, and behind him is Lord Louis next to Sir Godfrey Thomas, the Prince's private secretary. The Prince was the only one of the party to go on The Whip, on which, seated in a little car with an Exhibition official, he was "whirled in wide jerky circles" and lost his cigarette.—On the same day the King and Queen visited the British Industries Fair at the White City at Shepherd's Bush.—The motoring industry strongly oppose the proposed removal of the



WITH THEIR CAPTAIN, MR. H. W. TAYLOR (CENTRE), WHO MADE SIXTY NOT OUT IN THEIR OPENING MATCH AGAINST LEICESTERSHIRE: THE SOUTH AFRICAN CRICKET TEAM.

McKenna Duties, which (as our motoring expert notes on page 869) include an import duty of 33.13 per cent. on imported chassis and cars. He mentions that "the biggest manufacturing concern in the country, Morris Motors, has already announced a drop in production of 25 per cent., which will throw out of employment some 10,000 workers."—The South African cricket team began their tour at Leicester on May 3. Our group shows (l. to r.)—Back row: H. G. Deane, P. A. M. Hands, C. D. Dixon, M. J. Susskind, G. F. Bissett, E. P. Nupen, A. D. Nourse, G. Allsopp (Manager); Middle row: J. M. Blanckenberg, M. J. Commaille, H. W. Taylor (Captain), S. J. Pegler, T. A. Ward; Front row: R. H. Catterall, C. P. Carter, G. A. L. Hearne, and D. J. Meintjes.

EATING SHARK'S FIN WITH CHOPSTICKS: CHINESE FARE AT WEMBLEY.

DRAWN BY OUR SPECIAL ARTIST STEVEN SPURRIER, R.O.I.



WHERE THE MENU INCLUDES BIRDS'-NEST SOUP, SHARK'S FIN, STEWED LICHENS, BROILED BAMBOO PITH, AND "NOODLES":
BRITISH DINERS LEARNING TO USE CHOPSTICKS IN THE HONG-KONG RESTAURANT AT THE EMPIRE EXHIBITION.

Among the many varieties of overseas catering to be enjoyed at Wembley, one of the most interesting experiences is to dine in the Chinese Restaurant presided over by Mr. Lum, of Hong-Kong. The meal is eaten with chopsticks (which can be replaced by forks, if desired) to the accompaniment of jazz music by a Chinese orchestra which played before the Prince of Wales when he visited Hong-Kong. The dishes, which seem strange at first, exercise an increasing fascination. The prices vary from quite small amounts to considerable sums for expensive dinners. Thus, simple dishes such as pork and noodles (a kind of Chinese macaroni) or a plate of noodle soup, can be ordered for 2s. and 1s. respectively.

A 10s. lunch comprised shark's fin with chicken in soup, broiled bamboo pith, stewed chicken rolls, fried yam and Chow rice, and tea. One ten-course dinner for ten people cost £40, each course being a speciality of some particular province and prepared by a special chef. The menu was:—1. Peking birds'-nest soup. 2. Kwon-Chow (stewed shark's fin). 3. Kiang-Nan (steamed chicken with glutinous rice). 4. Manchurian stewed lichens. 5. Soochow stewed Awabi (fish). 6. Yunnan steamed duck (with ham). 7. Yang-Chow maize custard in soup. 8. Tibet Lo-Han Maigra (vegetables). 9. Shanghai stewed fledgling pigeon. 10. Pei-Kang stewed mushrooms.—[Drawing Copyrighted in the United States and Canada.—C.R.]

FROM THE WORLD'S SCRAP-BOOK: A PAGE OF RECENT HAPPENINGS.

PHOTOGRAPHS BY PHOTOTHEK (BERLIN), C.N., AND SPORT AND GENERAL.



THE FUNERAL OF DR. HELFFERICH, THE GERMAN POLITICIAN KILLED, WITH HIS MOTHER IN THE RECENT SWISS RAILWAY DISASTER: FLORAL TRIBUTES IN THE CREMATORIUM AT MANNHEIM.



PHOTOGRAPHED DURING THE ADVENTUROUS VISIT OF MR. G. WARD PRICE, THE FAMOUS WAR CORRESPONDENT: ABDUL KRIM (RIGHT), THE SULTAN OF THE RIFFS, AT WAR WITH SPAIN.



GOLF IN THE HEART OF KENSINGTON: THE NEW COMBINED PRACTICE GROUND AND EIGHTEEN-HOLE APPROACHING AND PUTTING COURSE, 1000 YARDS LONG, RECENTLY OPENED IN THE SOUTH PARK OF HOLLAND HOUSE—A GENERAL VIEW SHOWING A NUMBER OF PLAYERS PRACTISING IN THE BUNKERS.



A DARING FEAT ON THE PART OF THE PILOT: A TEST "CRASH" INTO THE SEA OFF FELIXSTOWE PERFORMED FOR THE AIR MINISTRY BY FLIGHT-LIEUTENANT A. C. REA.

Dr. Helfferich, leader of the German Nationalist Party, and for a time Finance Minister during the war, was killed with his mother in the railway collision at Bellinzona.—Mr. G. Ward Price, the famous war correspondent, recently carried out what is described as his greatest and most thrilling adventure, a secret visit in disguise to the country of the Riffs, the Moorish tribe who have been at war with Spain, off and on, since 1912. Clad in the burnous and turban of a Moor, Mr. Ward Price rode on horseback through wild and trackless mountains rarely traversed by Europeans, visited the field headquarters of the Riff forces, and obtained an interview with the Sultan, Abdul Krim.—In the South Park



INJURED IN THE HAND BY HIS EXPERIMENTAL "CRASH" INTO THE SEA: FLIGHT-LIEUTENANT REA BEING ROWED ASHORE BY R.A.F. MECHANICS FROM HIS WRECKED MACHINE.

of Holland House, Kensington, the A.W.G.P. (All-Weather Golf Practice, Ltd.) have recently opened a new Practice Ground to be used alternatively (1) for practice with covered tees, for aimed shots at every range up to the full drive, without nets; and (2) as an eighteen-hole approaching and putting course, 1000 yards in length.—Flight-Lieutenant A. C. Rea, on May 2, "landed" in the sea off Felixstowe, to test how long a fully loaded aeroplane will remain afloat. The machine (an old De Havilland 18) was weighted with ballast to represent passengers. As the wheels of the under-carriage touched the water, the tail rose and the machine "nose-dived." The pilot received an injury to his hand.

WITH HER EIGHT CHILDREN: THE EXILED EX-EMPRESS OF AUSTRIA.

PHOTOGRAPH BY UNDERWOOD AND UNDERWOOD.



WIDOW OF A MEMBER OF THE UNLUCKY HOUSE OF HAPSBURG: THE EX-EMPRESS ZITA AND HER FAMILY.

The tragic destiny of the House of Hapsburg has been played out since the war, and, with the death of the ex-Emperor Charles, the ex-Empress, who was once the consort of the wearer of the double crown of Austria-Hungary, has now no other preoccupation than the education of her eight children. The ex-Empress Zita, who is a Princess of Bourbon-Parma, was born on May 9, 1892. She was married in 1911 to Charles, son of the Archduke Otto and grand-nephew of the late Emperor Francis-Joseph I., and her husband succeeded in 1916. With the break-up of the Austro-Hungarian Empire in 1918, he lost his kingdom, and

was compelled to live in exile until his death on April 1, 1922. The ex-Empress, who now lives in Spain, has the large family shown with her in our photograph. The eldest boy, the Archduke Franz-Joseph-Otto, is eleven years of age; the Archduchess Adelaide is ten; the Archduke Robert, nine; the Archduke Felix, eight; the Archduke Karl-Ludwig is six; the Archduke Rodolphe-Suringus is five; and the family is completed by the two baby Archduchesses, Charlotte, who is three, and Marie, who is a posthumous child, born after her father's death, and will not be two years old until next month.

FISHY FUN IN THE "ZOO" AQUARIUM: BY A FAMOUS ANIMAL-ARTIST.

DRAWN BY J. A. SHEPHERD.



HUMOURS OF THE WATER WORLD: (1) THE OCTOPUS; (2) SKATE AND CONGER; (3) SMOOTH-CLAWED FROGS; (4) A FLAT (FISH) RACE; (5) CHOICE FISH; (6) THE CORMORANT, A FOE TO FISH.

Mr. James A. Shepherd, the well-known animal artist and caricaturist, has naturally been among the first to see the humours of the new Aquarium at the "Zoo," and to portray them in his own inimitable style, as on these two pages. His full descriptions of the above drawings are as follows:—"(1) London's Octopus (now deceased I read). Resting, it looks like a meek toad, but when disturbed reveals itself, expels ink from its ink-gland, and darts away obscured

in a 'smoke-screen.' (2) The Skate receives a shock; or, the Conger Eel's joke. (3) Smooth-clawed Frogs. A reflection—not a balancing feat. (4) The flat (fish) race. (5) Choice fish—Angel Fish, Paradise Fish, and Veil-Tailed Goldfish. (6) A sinister figure in the Aquarium—the Cormorant. He is fed on fish! We may recall that examples of Mr. J. A. Shepherd's work have often before been reproduced in our pages.—[Drawing Copyrighted in the United States and Canada.]

FISHY FUN IN THE "ZOO" AQUARIUM: BY A FAMOUS ANIMAL-ARTIST.

DRAWN BY J. A. SHEPHERD.



HUMOURS OF THE WATER WORLD: (1) GULLS "GULLED" BY THE AQUARIUM; (2) A GIANT CAT-FISH; (3) THE PIKE SEEKS THE WILY ROACH; (4) THE CRITICAL CARP; (5) SMALL WHITING IN MASS FORMATION FACING TANK-LIKE KING CRABS.

As on the opposite page, Mr. J. A. Shepherd, whose "Zig-Zags at the 'Zoo'" initiated his reputation as a caricaturist of animal life, has here depicted various denizens of the "Zoo's" new Aquarium which lend themselves to humorous presentment. His notes on the above subjects are as follows:— "(1) Early morning visitors—Gulls apparently waiting for the doors of the Aquarium to open. (2) The Giant Cat-Fish, who seems to realise his formidable

appearance, and spreads his fins from time to time, making himself look even more menacing. (3) The disconsolate Pike seeking the Roach he left over from lunch. The Roach keeps immediately beneath him, moving with him. (4) The constant passing to and fro of the reproachful-looking Carp family. (5) Uncongenial surroundings. Small Whiting, in mass formation as usual, facing King Crabs, which have the aspect of Tanks."—[Drawing Copyrighted in the U.S. and Canada.]

LOBSTERS SAVED FROM DROWNING; AND FISH IN

DRAWN BY OUR SPECIAL

TRAVELLING TANKS: STOCKING THE "ZOO" AQUARIUM.

ARTIST, G. H. DAVIS.



HOW CAPTIVE FISH FOR THE "ZOO" AQUARIUM JOURNEY TO LONDON: SPECIAL

"There is considerable romance," writes our artist, Mr. G. H. Davis, "behind the problem of keeping the 'Zoo' Aquarium stocked with the varied specimens from all parts of the world exhibited in it. Many of the tropical fish are brought in travelling tanks from the wilds of Asia, Africa, and South America, and in many cases the special tanks are carried by native bearers over hundreds of miles of trackless country. For the conveyance of these tropical fish the special tanks provided are supplied (underneath) with a minute heating lamp, which is lighted immediately the tank reaches cooler zones, and is kept continuously alight until the fish arrive at the 'Zoo.' This is necessary to keep the water at a regular temperature familiar to the fish in its native haunts. On arrival at the 'Zoo,' the fish are placed in acclimatising tanks, where they are 'nursed' until they are in a fit condition to be placed on exhibition. Ordinary fish of a non-tropical nature are brought long distances in special wooden tanks, so constructed

TANKS, WITH METHODS OF AERATION, TEMPERATURE, AND ACCLIMATISATION.

that the water is unable to splash out, and the lid is so arranged that the vibration of the journey splashes the water against the top, and the 'waves' force air into the water. In some cases this is done with an air-pump attached to an air-container. Sea-fish are obtained by special vessels employed by various scientific institutions and the Board of Agriculture. The fish, when caught, are kept in tanks constantly supplied with a fresh flow of sea water, which is mixed with the water in the 'Zoo' tanks on arrival. Shell-fish, such as lobsters, crawfish, and so on, arriving at the Aquarium in a 'dry' condition (after being some considerable time out of the water), cannot immediately be placed in the exhibition tanks, otherwise they would be actually drowned in their natural element. They are, therefore, placed in shallow water, and there remain for several hours, until all the air has been expelled, and they are then in a fit condition to be put on exhibition."—(Drawing Copyrighted in the United States and Canada.)

BOOKS OF THE DAY.

By J. D. SYMON.

THE English (one almost shrinks from the platitude) are unswerving devotees of heredity." That sentence comes from Mr. Philip Guedalla's new and superhumanly brilliant volume of essays, of which, in more detail, anon. The essayist goes on to find this British devotion to heredity "the local form of the human impulse which drives the Chinaman to ancestor-worship and the American to overcrowd the *Mayflower* with congested forebears."

By a self-denying ordinance (how heroic deponent alone knoweth) I hold my pen aloof for a little from Mr. Guedalla's coruscating epigrams in order to note a signal example of the American devotion to heredity. Although it has worked itself out almost, if not quite, to its inevitable end—the "signing-on" of yet another *Mayflower* pilgrim-passenger, this genealogy stops just short of that final dignity of ancestral congestion. It contrives, however, to get as far as "a lost member of a distinguished Puritan family, a certain Mordecai Lincoln, who removed to New Jersey, whose descendants became wanderers in the forest and sank speedily to the bottom of the social scale, retaining not the slightest memory of their New England origin." But if those Lincolns were untouched by any finer spirit of ancestor-worship, in process of time they threw off a scion so important that the genealogists were forced to ply their holy work to the unearthing of this shadowy Mordecai, whose descendants were but forgetful mortals. The greatest of them, it appears, never even heard of worthy Mordecai. But he did pretty well without that knowledge.

Let it not be thought that we would scoff at heredity. In considering the life history of any man who rises above the common, it is indispensable; and the latest biographer of Abraham Lincoln has gone beyond the mere tracing of forebears in his effort to account for the great President of the United States. He has lifted his story far above the Smiles-like records sacred to the juvenile library, those books of smug instruction which begin with the comprehensive title, "The Farm-Boy Who Became President," and end with uncomfortable justifications of Lincoln's presence in a playhouse at the moment of his death. Mr. Nathaniel Wright Stephenson in "LINCOLN" (Hutchinson; 21s.) shows himself a complete modern in his treatment of his subject.

Alive to the influences of place, Mr. Stephenson begins with "that great forest which once extended its mysterious labyrinth to the tide-water of the prairies. When the earliest colonists entered warily upon its sea-worn edges, a portion of the European race came again under a spell it had forgotten centuries before, the spell of that untamed nature which created primitive man. All the dim memories that lay deep in subconsciousness . . . all the thousand wandering dreams that evolved the older gods, Pan, Cybele, Thor; all this waked again in the soul of the Anglo-Saxon penetrating the great forest."

The Panic impulse took strange forms. Mr. Stephenson traces it in the religious revivals which gave the plain, toiling, early nineteenth-century women of the wilds from whom Lincoln was sprung their one escape out of themselves. "Their religion was ecstasy in homespun, a glory of violent singing, the release of a frantic emotion formless but immeasurable, which at all other times, in the severity of the forest routine, gave no sign of existence." The men "found their one deep joy in the hunt," and in a lesser degree they too enjoyed the revivals.

These things went to the making of young Abraham. He was a boy apart—a humanitarian from the beginning. The chase of dumb animals was to him abhorrent. He endured whippings for releasing the quarry from the traps. Like the women, he remained outside the pleasures of the hunt. He was "the incredible exception. In him had come to a head the deepest things in the forest life: the darkly feminine things, its silence, its mysticism, its sensitiveness, its tragic patience." But he was also a man of his hands, at need, who could beat all competitors at wrestling or boxing.

With that for foundation, this, it will be seen, is no ordinary biography. These strands of character run through the whole story to the end. They are traceable in the turmoil of the war years, when, as Hay wrote in his diary, "He is managing this war, the draft, foreign relations, and planning a reconstruction of the Union all at once. I never knew with what a tyrannous authority he rules the Cabinet until now." But the tyrant hated to sign warrants for military executions. "General," he said to an angry commander who charged him with destroying discipline, "there are too many weeping widows in the United States now. For God's sake don't ask me to add to their number, for I tell you plainly I won't do it."

Another trait of Lincoln's boyhood follows him to the end. He was always a great story-teller. It did not matter that his tales were ancient. In his hands they became new, just as Homer's listeners, in Kipling's phrase, "heard old songs turn up again, but kept it quiet—same as you." "Lincoln never would have captured as he did his plough-boy audience, set them roaring with laughter in the intervals of labour, had he not given them back their own tales done over into new forms brilliantly beyond their powers of conception. . . . anyone who knows how peasant schools of art arise—for that matter, all schools that are vital—knows how he did it." The boy of Pigeon Creek, was to emerge as "The Literary Statesman," described in one of Mr. Stephenson's most interesting chapters. "The oratory of 1854 was not statecraft in any ordinary sense. It was art. . . . It was one of those moments when a new political

force, having not as yet any opening for action, finds salvation in the phrase-maker, in the literary artist who can embody it in words." But there was another and deeper development of the forest influence—"The Mystical Statesman." Without his mysticism Lincoln would not be the compelling force he remains. Its origin may not have lain wholly in natural religion. "Was it due," asks his biographer, "to far-away Puritan ancestors? Had austere, reticent Ironsides, sure of the Lord, but taking no liberties with their souls, at last found out their descendant? It may be. Cromwell, in some ways, was undeniably his spiritual kinsman."

Mr. Stephenson makes out his case for origins. He does not stake too much—indeed, he stakes little or nothing—on old Mordecai as an individual. Of him we know too little to trace in his descendant any direct inheritance. But from the temper of the ancestral people, and from Pagan elements of environment of which, had they known them, they would have disapproved, sure inference can be drawn. The proof is Lincoln himself, as Mr. Stephenson has here drawn him with a discerning and picturesque touch. The book, enlivened by anecdote and allusion always subordinated to the main design of the work, is a reconstruction of a kind that the present age cannot fail to appreciate and enjoy.

Another reconstruction, less profound, but in its own way equally interesting, is that of a chapter in the life of

Bill's Wild West Show. But the company's elaborate poster is preserved by the North Dakota Historical Society, and is reproduced in the book. "The North Dakota Historical Society" has a pleasing sound, but in these degenerate days one fears that it is a more staid body than the Society upon the Stanislaw.

These portraits of statesmen give little opportunity for that ultra-sophistication which of late years has lent the biographical sketch a new attraction for the reader whose sense of humour is qualified by just a touch of cynicism not ill-natured, cynicism that is no more than Attic salt. This brings me back to the book from which I borrow the opening sentence of the article, a book that handles statesmen and others in a mood of ultra-sophistication, and with a touch so light as almost to pass for superficial—with the superficial. But Mr. Philip Guedalla's "A GALLERY" (Constable; ros. 6d.), for all its fireworks, has a ground-work of that serious reflection which he exists to reprove.

Perhaps the best commentary on Mr. Guedalla's talent is to be found in a story that floats about in Junior Common (or Combination) Rooms—I am not sure whether it originated on Isis or on Cam. No matter; its wisdom would justify the children of either university. One young pundit (rumour has it), remarked to a friend: "The worst of Guedalla is that he is always trying to be clever"; to which the other replied: "Yes, and the trouble is that he usually succeeds."

The story may come from the Academic Apocrypha—a book still unwritten, though surely deserving to be written by some waggish Anthony à Wood of these latter days—but Apocryphal or not, it serves its turn. Guedalla's cleverness hits the mark; it even hits the victim where he lives, at times pretty shrewdly, even vigorously, but without malice or bitter after-effect. That is only to be expected of the after-dinner speaker who in proposing "The Guests," refuses to soar to a catalogue of their vices and other accomplishments, but, with these for material, describes the entertained persons with an airy persiflage that, if trenchant, is always gracious. So it is, for the most part, with the portraiture of this book.

Take this, for example, of Mr. Austen Chamberlain. "Mr. Chamberlain (the elder) left his son as a legacy to the British people; and in a sense they have erected him as a monument to his father. All that they ask (and, if malice is to be believed, nearly all that they get) is an eye-glass and a familiar look. It is for Mr. Austen Chamberlain a hard (and yet an easy) fate. . . . He is a sober politician, a steady man, a sound Conservative—the triple negation of all that Joseph Chamberlain was, an inverted epitaph of his father."

Other politicians have their turn—among them "The Lords Robert and Hugh Cecil, M.P.," considered in a single essay. Is there a subtle Guedallism in the very title? Does our author avoid writing "M.P.," as a hint that these two Cecils are one and indivisible in liberty, equality, and fraternity? Whether that be so or not, the point raises at least an interesting speculation. For the rest, the Lords Robert and Hugh are the chief "example and application" (to quote the formula of the old divines) of Mr. Guedalla's homily on heredity. "The taste for parents," he remarks, "which turns in foreigners to idle sentiment, is put by the British system to practical use. It is the first and simplest test of statesmanship. If a man has a father, one may rely on him. If he has a grandfather, one may return him unopposed. If he has two (and the case is not unknown), an early Under-Secretaryship is assured." But the Cecils, M.P., have deviated from the broad and easy road. This deviation is due (Mr. Guedalla notes, still harping on heredity) to their inheritance from Lord Salisbury, who "drove his way into public life with the cutting edge of a keen pen and a bitter tongue, when he might have walked quietly up to the front door and sent in his card." Lords Robert and Hugh "were never (perhaps it is a reproach to Eton and University College) such stuff as Under-Secretaries are made of. . . . There is an odd tangential quality in their thinking. . . . They have a strange grasp of general ideas, and an odd capacity for feeling enthusiasm about principles. It is a taste which has rarely carried a man to high office."

That temper, with something of French logic, sent Lord Robert riding to the "dark tower" of the Peace Conference. He took the cross in an odd international crusade for peace.

Mr. Guedalla does not notice, perhaps it did not come quite within his scheme, Lord Robert's supposed physical resemblance to Paulinus, Augustine's lieutenant.

Lord Haldane, Lord Rosebery, Mr. Ramsay MacDonald, Lord Curzon, Mr. Winston Churchill, Mr. Asquith, Mr. Lloyd George, and Lord Grey appear in this portrait gallery of a literary Sargent. But if the touch be incisive, the ruthlessness of a Sargent is absent. Nor are the politicians alone. The authors also sit. One is handled in an essay that does not bear his name for title, but his *genius loci*, "Kirriemuir." Perhaps on this I had better hold my tongue, for we of the North are apt to think the work of the Southron pen or pencil a trifle out of drawing here and there when the subject is Caledonian. This may be, no doubt is, because, in spite of Burns's invocation, it is not granted us "to see ourselves as others see us." But even in the "Kirriemuir" sketch Mr. Guedalla returns, as always, after his stroke of quiet and not always misplaced censure, to a whole-hearted acknowledgement of his delight in the quintessential Barrie.

BOOKS MOST IN DEMAND AT THE LIBRARY.

FICTION.

"THE BATHURST COMPLEX." By Wyndham Martyn.
(Herbert Jenkins; 7/6.)

"DEEP MEADOWS." By M. R. Larmine.
(Chatto and Windus; 7/6.)

"MARSH LIGHTS." By Rachel Swete Macnamara.
(Hurst and Blackett; 7/6.)

"MATRIMONY PLACE." By Sophie Cole.
(Mills and Boon; 7/6.)

"OCEAN TRAMPS." By H. de Vere Stacpoole.
(Hutchinson; 7/6.)

"THE PIPERS OF THE MARKET PLACE." By Richard Dehan.
(Thornton Butterworth; 7/6.)

"QUINNEY'S ADVENTURES." By Horace Vachell.
(John Murray; 7/6.)

"THREE ROOMS." By Warwick Deeping.
(Cassell; 7/6.)

MISCELLANEOUS.

"MELTON MOWBRAY AND OTHER MEMORIES." By Moreton Frewen.
(H. Jenkins; 16/-.)

"LADY SUFFOLK AND HER CIRCLE." By Lewis Melville.
(Hutchinson; 2/1/-.)

"SPORT AND SERVICE IN ASSAM AND ELSEWHERE." By Lieut.-Col. Alban Wilson.
(Hutchinson; 18/-.)

"A CONSUL IN THE EAST." By A. C. Wriatlaw.
(Blackwood; 15/-.)

In order to give our readers some guide to the popular books of the moment, we have arranged for the Manager of Messrs. W. H. Smith and Son's Library Department to supply us each week with a list of the works most in demand at that library.

another President of the United States. It relates to a phase of character diametrically opposed to a leading trait of Lincoln's. He, who abhorred the hunt, had a later successor in office to whom the chase was as the breath of life. Theodore Roosevelt was nothing if not a son of Nimrod. But here hunting is only an incident. The main subject of "ROOSEVELT IN THE BAD LANDS," by Hermann Hagedorn (Melrose; 16s.), is the future President's life as a ranchman in Dakota thirty-five years ago. Of this no detailed record existed. Indications occur in Roosevelt's own books, but the complete story had to be pieced together from many sources.

Roosevelt himself sets the scene in his "Autobiography." "It was still the Wild West in those days, the Far West, the West of Owen Wister's stories and Frederic Remington's drawings, the West of the Indian and the buffalo-hunter, the soldier, and the cow-puncher. That land of the West has gone now, 'gone, gone with lost Atlantis,' gone to the isle of ghosts and of strange dead memories. . . . In that land we led a free and hardy life, with horse and with rifle."

From the isle of ghosts Mr. Hagedorn's patient research has recaptured the incidents, the works and days, the humour and the risks of that "free and hardy life." It was a task worth carrying through, for it has added to the list of notable adventure books. Written first of all for grown men, this is a tale that will delight boys. It will seem to them as if "Deadwood Dick" had come to life again, always supposing that a Stevensonian taste for such heroes survives into the age of young preoccupation with the motor-bicycle and wireless. The modern human boy's interest in questions of transport may, however, carry him through the farcical yarn of the Marquis de Mores's "Deadwood Stage-line." The scheme was a fiasco, but it makes good telling. The last of the coaches, it is amusing to note, was "rattled to kindlings" in Buffalo

"BIRD-LIFE" TO BE SEEN IN RELIEF THROUGH THE ANAGLYPHMASK.

Red on
Left side

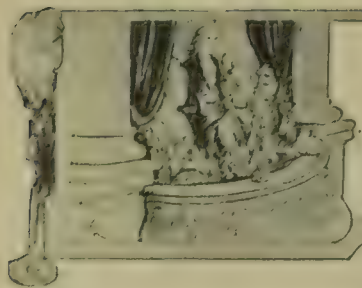


LAGGY 1



The following is a list of the birds seen in the film. The birds are shown in their natural habitat, and the film is a very good one. The birds are shown in their natural habitat, and the film is a very good one. The birds are shown in their natural habitat, and the film is a very good one.

The following is a list of the birds seen in the film. The birds are shown in their natural habitat, and the film is a very good one. The birds are shown in their natural habitat, and the film is a very good one. The birds are shown in their natural habitat, and the film is a very good one.



The World of the Theatre.

By J. T. GREIN.



DUSE.—THE FORTUNE THEATRE.—THE "NIBELUNGS" FILM.

TWO years ago I saw Duse on the Riviera—a shadow of her former self; still a royal personality, but slightly bent and her features broken with sorrow. She hated that Riviera town: she went through her task pluckily, but with "death in her soul." People greeted her with ecstatic enthusiasm, but she found no pleasure in it. She had hoped to live out her life in quietude; then came a fell financial blow, and in her sixties, frail in health, she had to take to touring. A year ago she came to London, and to me her appearance was as painful as Sarah's, when, in the last year of her life, she came to the Princes Theatre, but not the Bernhardt of old.

Reminiscences obsessed me. I heard Duse's voice, as it had been long ago. I saw those lovely hands—

thumbs obsessed me. The present and the past—the glorious past, when she was all power, all domination, all magnetism springing from an inexhaustible coil—were in woeful conflict.

This was the third experience of the kind: Irving, a few days before he faltered in Becket; Sarah, when she bade us goodbye; now Duse, her spirit yet flickering, her personality frail and wistful. And yet she had to wander like the Jew, not for glory, for to that there could be no further increase, but to gather the dollars to make the two ends meet. To die far away—to die in Pittsburg of all places, ye gods!—to be carried home to the blue seas by the "Diulio," never to see them again! What a tragedy! What an end! What is the worth of fame, when the final call overtakes a ruler of men in a strange home away from Home—away from all that is near and dear—in Pittsburg!

its construction. May the Fortune Theatre live up to the happy auspices of its name!

Inscribe the name of Fritz Lang on the scroll of great film-producers. His "Nibelungs"—not Wagner's—the simple dramatic tale of the Saga, is a *magnum opus*. It will be a milestone in the film-world. It marks the immense progress of the craft in Germany, for it is closely allied to art. The play lives in the pictures. There is rarely a suggestion of artifice. Even Siegfried's fight with the Dragon is as natural as nature. The beast is of the "Zoo," not of the property-chamber. It lives, rages, battles, snorts fuming breath, reels pathetically in anguish, dies in long-drawn spasms of limbs and muscles, sheds



THEATRE AND CHURCH IN ONE: THE NEW FORTUNE THEATRE—SHOWING THE SCOTTISH NATIONAL CHURCH (EXTREME RIGHT) INCORPORATED IN THE FRONTAGE, AND THE CHURCH DOOR (EXTREME LEFT).

The Fortune Theatre, named after the famous Cripplegate house where Shakespeare acted, stands in Russell Street, opposite Drury Lane, and is the first new theatre built in London since the beginning of the war. It will hold from 600 to 700 people. To make the most of a small site the architect has ingeniously embodied in the building the Scottish National Church in Crown Court, which has an entrance in Russell Street leading to it by a passage traversing the whole length of the theatre. The Fortune Theatre owes its inception to Mr. Laurence Cowen, the playwright, and Mr. Dennis Eadie has taken it on a long lease. It will be opened within a few weeks. Like the St. Martin's, it is fitted with the "Schwabe-Hasait" electric-lighting system.

that inspired D'Annunzio's "Gioconda"—still beautiful, but now, as it were, strained by age. They still spoke volumes, but volumes of sorrow; the outline remained, but the motion had become different—it is difficult to express how—I can but summarise it in the word "lassitude." And lassitude, too, sounded in her voice. One felt indomitable will-power battling with waning force. She remained great, as great as ever, in silence—the ominous silence that in "Ghosts" described more vividly than words the awe-inspiring atmosphere of the Alving House. Duse was perhaps not Ibsen's Mrs. Alving. She was the Duse-Alving, the sad heroine of "Fuoco," that terrible book of D'Annunzio's, in which he flayed the erstwhile woman so well beloved and, so to speak, threw her to the dogs. All the sadness of Duse lay in her Mrs. Alving. Never was a *mater dolorosa* depicted in such sad, heartrending colours. One forgot the actress. One thought of her life, a ruin on a glorious pedestal; of the past, when she held us all by regality, not by pain; of the cruelty of fate that compelled her to toil when her very eyes, those eyes now dim with embers where before glowed flame, betokened that all she cared for was rest—rest and warmth, so much warmth that on that summer's day the playhouse had to be stoked to galvanise her life-force. The audience around me was wild with enthusiasm, such as is engendered less by impulse than by tradition-impelling homage. I, for one, could have wept. I felt like sitting by a bedside, watching the supreme effort of one sick unto death. I vowed never to go and see her again. The thought of the gladiator at the mercy of the imperial

"Coquet"—that is the apt but untranslatable description of the new Fortune Theatre. It is a cosy little box, built with an ingenious eye for economy of space; outside the severity of line. It hardly conveys the idea of a theatre, but in the hall there is the brightness of marble and gilt, and the auditorium looks comfortable in its uniformity of seats, all upholstered in green leather. The democratic spirit has prevailed in the accommodation: all the seats are of the same dimensions, every one of them has a clear view of the stage, and, as far as one could judge, the acoustics are everywhere perfect. So is the ventilation: thanks to the engineers of Sulzer Brothers in Winterthur, fresh air is constantly drawn from space and pumped into the house. There is no fear of stuffiness. The lighting-system is the most complete of any theatre in London, with ninety-eight switches all gathered in a little office on the O.P. side. House and stage are under control of a single hand, and, thanks to the Schwabe-Hasait system, it will be possible to create the most variegated atmospheric effects. Another triumph of the economy of space is that the store-house of the scenery and "props" is below the stage, so that all the material can be lifted through a trap in the middle. The dressing-rooms, fifteen in number, are small but comfortable, supplied with hot and cold water and centrally heated. In the upper regions are capital offices—in fine, the equipment is up-to-date in the best sense of the term.

The Fortune, by its compactness, its close contact between stage and auditorium, will be particularly suited to the fine art of the *Théâtre Intime*, or to that other genre which demands intimacy between player and hearer—the revue. The colour-scheme of "blue-greys," creams, browns, reds, and old-gold" (I quote) seems a little capricious, but it should not be judged until the reflectors are at work. When all is ship-shape, the little theatre will be a real acquisition,



A YOUNG ACTRESS WITH A FUTURE: MISS SIBELL ARCHDALE, WHO RECENTLY JOINED THE CAST OF "THE CONQUERING HERO," AT THE ST. MARTIN'S.

Miss Sibell Archdale, who is now playing the part of Helen Thorburn, the fiancée of "The Conquering Hero," made her debut in Galsworthy's "The Family Man," after a successful career at the Royal Academy of Dramatic Art, where she showed much promise.

She has also been seen in Grand Guignol.

Photograph by Sasha.

reflecting much credit on the architect, and, particularly, on its originator, Mr. Laurence Cowen, who devoted so much energy, resource, and liberality to



LONDON'S FIRST NEW POST-WAR THEATRE AND THE FIRST IN ENGLAND BUILT OF FERRO-CONCRETE: THE INTERIOR OF THE FORTUNE THEATRE, OPPOSITE DRURY LANE.

the gore that is to render Siegfried invulnerable, in powerful gushes as of veins pierced by the sword.

But Lang's mastery excels in his focus of nature and in his working of crowds. In the latter, he avoids the American method. He does not work with phalanxes, he works with battalions. There is no overwhelming by masses; there is individuality in the troops invading castles, in riders galloping through forests and across mountains. There is plastic grandeur in palaces and churches, and the buildings are ever but a frame; the pictures themselves are alive with characters. We feel the drama; and the story of how Siegfried died for his loyalty to Kriemhild and her brother Günther is closely knit together like a chain. Every unit tells, and strengthens the climax. His vistas of nature are marvellous. These forests, these sunlit glades, the ride of Siegfried through the mists, are a rare combination of mysticism and nature. The traveller familiar with Germany recalls his wanderings through the land of the Saga where he peopled the sacred spots with his own imagination.

This film, from a technical point of view, too, is strangely stimulating. The Germans have raised photography to the pinnacle of magic. See how Siegfried spirits himself away with the aid of the "Tarn Kappe"; see how the spear transfixes him before our eyes and lingers in his writhing body, till at Günther's feet he breathes his last. What ingenuity! How is it done? How much there is to learn!

Alas that the women in the cast fell short of the men! Brunnhilde lacked the ominous beauty and the transcendental power of the man-wife; and Kriemhild was but a wooden German *Fräulein*, statuesque, but without charm or temperament. The men were all excellent. Paul Richter (as Siegfried), of Apollonic build, with a wave of fair hair, with fiery eye and nimble force of sinews, was the true hero. Hagen was awe-inspiring as the villain with the evil eye; and Günther was the perfect picture of the weak vessel—the lamb in the lion's skin.

The great audience in the Albert Hall greeted the German film with unstinted applause. To the Graham-Wilcox concern our thanks for a perfect evening.

THE ROYAL ACADEMY, 1924.

NOTABLE PICTURES.



THE "PICTURE OF THE YEAR" AT THE ROYAL ACADEMY: THE MUCH-DISCUSSSED PORTRAIT OF THE KING
BY CHARLES SIMS, R.A.

The picture of the year at the Royal Academy is generally acknowledged to be the portrait of "H.M. the King," by Mr. Charles Sims, R.A., if only on account of the remarkable divergence of opinion which it has aroused. While some have roundly condemned it, one well-known art critic has described it as "the most human royal portrait within living memory." His Majesty is

shown in all the magnificence of Garter robes, holding the Sceptre, and with the Crown resting on an adjacent chair. There can be no doubt that, apart from any considerations as to the general aspect of the figure, the painting of the head is very sympathetic, and more pleasing in expression than the usual royal portrait of a conventional type.

THE ROYAL ACADEMY, 1924: NOTABLE PORTRAITS OF SOCIETY WOMEN IN THIS YEAR'S EXHIBITION.

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1. "THE VISCOUNTESS CHARLEMONT."
BY HAROLD SPEED.



2. "THE LADY SWAYTHLING."
BY SOLOMON J. SOLOMON, R.A.



3. "PRINCESS ANTOINE BIBESCO."
BY AUGUSTUS E. JOHN, A.R.A.



4. "THE LADY MARY THYNNE."
BY WALTER W. RUSSELL, A.R.A.



5. "THE HON. MRS. ROBERT DUDLEY RYDER."
BY ALFRED JONNIAUX.



6. "THE LADY MARJORIE BECKETT AND HER SON MARTIN."
BY W. G. DE GLEHN, A.R.A.



7. "MRS. JEUDWINE AND HER SON WYNNE."
BY CHARLES SIMS, R.A.



8. "LADY FRANK." BY JAMES McBEV.



9. "H.S.M. THE PRINCESS DILKUSHA DE ROHAN."
BY JAMES McBEV.

The portrayal of woman has made the fame of many a painter, while it is ever the ambition of the fair sitter to be "hung on the line." This year's Academy contains, like its predecessors, notable portraits of notable women. Lady Charlemont, who married the eighth Viscount in 1914, was formerly Miss Evelyn Hull, and is a daughter of Mr. E. C. P. Hull, of Park Gate House, Ham Common, Richmond.—Lady Swaythling is a daughter of Colonel A. E. W. Goldsmid. She married Lord Swaythling, the second Baron, in 1898.—Princess Bibesco is the younger daughter of Mr. Asquith, and wife of Prince Antoine Bibesco, Roumanian Minister at Washington. She is the author of "The Fir and the Palm," "Balloons," and "I Have

Only Myself to Blame." To have her portrait painted by Augustus John is another distinction. He was recently awarded the first medal at the twenty-third International Exhibition of Modern Paintings at the Carnegie Institute of Pittsburgh.—Lady Mary Thynne is the youngest daughter of the Marquess of Bath. She was a bridesmaid to Princess Mary and to the Duchess of York.—Mrs. Dudley Ryder is the widow of Major the Hon. R. N. Dudley Ryder (killed in action in 1917), son of the fourth Earl of Harrowby. She is an Australian.—Lady Marjorie Beckett is the elder daughter of the Earl of Warwick, and second wife of Sir W. Gervase Beckett, Bt. Her first husband, the second Earl of Feversham, was killed in the war.

THE ROYAL ACADEMY, 1924: PORTRAITS AND FIGURE GROUPS FROM MODERN LIFE AND CLASSICAL IDYLL.

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"DIEPPE: AFTERNOON." BY PHILIP CONNARD, A.R.A.



"A THAMES BATHING-PLACE." BY PERCY W. GIBBS.

"HARVESTERS,
ARAGON."
BY
W. RUSSELL
FLINT, A.R.A."DAPHNIS
AND
CHLOE."
BY
HAROLD
SPEED."MISS WYATT, OF HEATHFIELD SCHOOL, ASCOT."
BY CATHERINE OULES.

"ROSEMARY AND EDDIE DE ROTHSCHILD." BY ALFRED J. MUNNINGS, A.R.A.



"THE RESTING ACROBATS." BY GLYN PHILPOT, R.A.

"THE
DUCHESS OF
WESTMINSTER
WITH 'HER
HARRIERS.'"
BY ALFRED J.
MUNNINGS,
A.R.A.

Of the Academy pictures reproduced above, Mr. Philip Connard's "Dieppe: Afternoon" forms an interesting comparison with a kindred subject treated by Mr. Percy Gibbs, "A Thames Bathing-Place," shown in the adjoining illustration. Classical antiquity has not entirely lost its appeal for modern art, though, as compared with former days, pictures of Greek and Roman legend are few and far between in the present Academy. In his "Daphnis and Chloe," Mr. Harold Speed does not, apparently, recall any particular fable, but a pair of such pastoral lovers as we meet in the Idylls of Theocritus. The original Daphnis was a Sicilian demigod, son of Hermes by a nymph, and the reputed inventor of bucolic poetry. He was, indeed, beloved of a certain Naisid, who punished him with blindness for infidelity, but it does not appear that she was called Chloe, a Greek name chiefly known through the Odes of Horace. In his "Harvesters,

Aragon," Mr. W. Russell Flint touches ground with which he is very familiar. He is one of the new A.R.A.s, and, as mentioned in our issue of May 3, he was early in his career on the artistic staff of this paper, which may claim to have been among the first to recognise and encourage his ability. In the other picture which he exhibits this year, "The Lemnians," the scene is laid on a island which, like Sicily, possesses classical associations; and he has imparted to it an intriguing air of mystery. The secret of its meaning is explained on page 830 of this number, where the picture is reproduced, together with a photograph of the painter and a view of Lemnos. "The Duchess of Westminster with her Harriers" and "Rosemary and Eddie de Rothschild" are memorable both as open-air portraits and as typical examples of the art of the well-known sporting painter, Mr. Alfred Munnings.

THE ROYAL ACADEMY, 1924: INTERIORS OF HISTORIC INTEREST.

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"VISTA IN THE QUEEN'S DOLLS' HOUSE." BY A. VAN ANROOY.



"THE HOUSE OF COMMONS, 1924." BY SIR JOHN LAVERY, R.A.



"THE MEETING OF PARLIAMENT AT READING ABBEY, A.D. 1453." BY STEPHEN REID.



"THE ROOF OF THE GREAT HALL." (RICHARD II. BEING SHOWN THE WORK . . . 1397). BY FRANK O. SALISBURY.

The Queen's Dolls' House, our readers know, is no ordinary dolls' house, but a miniature model of a typical great mansion of to-day, complete within and without to the smallest detail of furniture, decoration, and equipment. The Queen herself inspected it with great interest when she and the King paid a surprise visit to Wembley on May 2, accompanied by the Duke and Duchess of York. Her Majesty was shown all its wonders by Sir Edwin Lutyens, the famous architect, under whose supervision it has been built.—Sir John Lavery's picture of the House of Commons shows a session since the first Labour Government

assumed office, with the Prime Minister standing at the Table, and several women M.P.s among the Members on the benches.—Mr. Stephen Reid's picture of the Meeting of Parliament at Reading Abbey in 1453, under Henry VI., was painted for presentation to the Reading Corporation Art Gallery.—Mr. Frank O. Salisbury's picture, "The Roof of the Great Hall," has the sub-title (in the catalogue)—"Richard II. being shewn the work of the new roof by his 'beloved servant,' Hugh Herland, the king's master carpenter, 1397." The roof depicted is stated to be that of Westminster Hall.

THE ROYAL ACADEMY, 1924: A PROBLEM PICTURE SATIRISING WAR.

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AN ALLEGORY IN PAINT DESIGNED AS A SATIRE ON MODERN WAR:
"THE DEVIL'S CHESSBOARD," BY OTWAY McCANNELL—A "PROBLEM"
PICTURE AT THE ROYAL ACADEMY.

Mr. Otway McCannell (as reported in the "Daily News") explains his picture as follows: "'The Devil's Chessboard' is meant to be a perfectly fearless satire upon modern war. It was not intended to be sensational or to present any 'problem.' None of the figures is personal, but all are intended to be typical. Two statesman-diplomats—who also stand for the comfortable patriarchs who sacrificed the youth of Europe—are playing a game of chess, with young men for pawns.

Looking on are a cleric, typifying the Christian Church, which preached the beauty of sacrifice and exploited the symbolism of the Cross; a young woman typifying Society; the Spectre of Evil (a skeleton), highly gratified by the proceedings; a widow and a nurse in the background. In the foreground a child is playing with a pistol. The decoration behind shows war as it really is—a thing of blood and entrails."

THE ROYAL ACADEMY, 1924: NOTABLE PORTRAITS OF PUBLIC MEN.

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"SIR ALFRED RICE-OXLEY, C.B.E., M.D., J.P." BY WALTER W. RUSSELL, A.R.A.
(PRESENTATION PORTRAIT.)



"THE VISCOUNT WIMBORNE, P.C." BY SIR WILLIAM ORPEN, R.A.



"THE DUKE OF WESTMINSTER, G.C.V.O., D.S.O."
BY SIR WILLIAM ORPEN, R.A.



"HIS GRACE THE ARCHBISHOP OF YORK."
BY SIR WILLIAM ORPEN, R.A.

As mentioned on an earlier page, the annual Exhibition of the Royal Academy was opened on May 5. On this and other pages in this issue we reproduce a selection of the most notable pictures of the year, in portraiture and other branches of painting. Sir William Orpen, as usual, is represented by several fine portraits, of which three—those of Archbishop Lang, the Duke of Westminster,

and Lord Wimborne, are seen above. Sir Alfred Rice-Oxley, the subject of the other portrait given here, is Physician-in-Ordinary to Princess Beatrice, and has been Mayor of Kensington for three years. He is also Chairman of the Kensington Council of Civic Art, and he is a member of the Central Council of the British Medical Association.

ART AND THE BRITISH EMPIRE EXHIBITION: SPENCER-PRYSE POSTERS.

REPRODUCED FROM CARTOONS SPECIALLY DESIGNED AND DRAWN ON STONE BY CAPTAIN G. SPENCER-PRYSE, M.C., FOR THE BRITISH EMPIRE EXHIBITION.



THE WEST INDIES—HARVESTING FRUIT: ONE OF THE FINE CARTOONS DRAWN BY CAPTAIN SPENCER-PRYSE FOR THE BRITISH EMPIRE EXHIBITION.



AUSTRALIA—A CATTLE ROUND-UP: FROM THE CARTOON BY CAPTAIN G. SPENCER-PRYSE—OF GREAT INTEREST IN CONNECTION WITH THE INTERNATIONAL RODEO (COWBOY SPORTS) TO BE HELD AT WEMBLEY.

The remarkable series of cartoons drawn by that well-known lithographer, Captain G. Spencer-Pryse, M.C., was commissioned by the British Empire Exhibition authorities for advertising purposes, and in order to illustrate the manifold industries of the Empire. The idea rose out of the suggestion made by the Prince of Wales at last year's Royal Academy banquet that the best artists of the day should turn their attention to the poster as a means of

educating popular taste in art, since the hoardings are "the art-galleries of the great public." Captain Spencer-Pryse produced some sixteen large lithographic designs, showing vividly the characteristics of life and labour in various countries under the British flag. Several were reproduced in our issue of July 14, 1923, and others in that of July 21. Our reproductions, being in two colours only, do not give the full effect of the originals, but show the vigour of the designs.

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N.B. We wish to call the attention of our Readers to the enterprise of THE SKETCH in publishing this—the first ADVERTISEMENT by the ANAGLYPH Method that has ever appeared in any Periodical. These reproductions should be looked at through the Anaglyph viewing-mask.

"In the Bananas": The Ancestor-Ridden Wachagga.

"KILIMANJARO AND ITS PEOPLE." By THE HON. CHARLES DUNDAS, O.B.E.*

AS Fuji is to the Japanese, so is Kilimanjaro to those who dwell in its banana groves. Sacred indeed it is, this complex of volcanoes; holy are its peaks, Mawenzi the Scarred and Kibo the Speckled; and the finer of these is Kibo. "For Kibo is the great landmark and focus of the Chagga people. . . . The dead are buried with face turned towards Kibo; the side of the village facing Kibo is the honourable side, where the house master is buried, and the villagers assemble for feasts and councils. He who comes from above—by which is meant from the direction of Kibo—must give greeting first, because he comes from the fortune-bringing side. Filial affection requires that a son should face Kibo whilst washing, lest it be said that he thrusts his father into the plain. When meeting a superior on the road it is customary to pass on the lower side of the road, giving him the more honourable side towards Kibo."

It is not strange: the mountain is a place of wonders—from its tropical base to its barren bush; from fertile flanks to hut-strewn habitable belt four thousand feet above the sea; from zone of high bush and bracken to the dense, damp, bee-hived forest, in which the elephants wander and there can be seen, in the precipitous walls of a valley, "deep holes by the path where some giant rammed his tusks in the soil to steady his descent," and tree-bark polished "by the trunk that grasped it to haul up the huge bulk on the climb"; from this close growth to forty-foot heather and the open grasslands of the region of mists, from the boulder-strewn paths to the saddle; from the 14,000-foot-high summit of that saddle and the cave that echoes the heart-beats so that they sound as hammer-blows, to the 17,420 feet of craggy Mawenzi, with titanic rift falling sheer to a gorge six or seven thousand feet below; and to the 19,000 and odd feet of ice-capped Kibo, with crater 600 feet deep and a mile-and-a-quarter in diameter.

Concerning it are many myths and many memories. "High up there is said to be a great cave filled with ivory, for every elephant goes there to die when its days are numbered." In another, above Machame, is the colossal cow, Rayli, "her tail covered with glands containing fat of miraculous virtue. . . . Rayli is supposed to sustain the sun, giving him strength to vanquish the clouds. If the cow were killed or stolen, endless rain would fall and engulf all mankind." And there are "African Nibelungers," an unexpected echo of European legend, "kindly, helpful little folk who live in the mountain," enrich the poor and beat and drive away the wealthy who explore with greedy desire. "The very name of Kibo is a common invocation used by medicine men."

Thus the Wachagga live among the mysteries. It seems, in fact, extraordinary that they can find time for their occupations and industries, so dominated are they by the revered dead and by the diviner, the medicine man, and the wizard. They build their huts "in the bananas," pave the cattle-stalls within them, and set in place that "stone of preservation" which is at once the house-owner's seat and his symbol of dignity. They cultivate twenty-one varieties of bananas, eleven of them exclusively for cattle fodder and for liquor-brewing. They grow yams, maize, sweet potatoes, beans, coffee, wheat, rice, rye, potatoes, chillies, onions, and, next in importance to the all-conquering banana, that Eleusine which is used to some extent for gruel for

the youngsters, but is employed for the most part in the making of that beer, Mbeke, which is a daily drink of all ages, and figures prominently at every ceremony and celebration—even unto three or four hundred gallons for a wedding feast in a family decently situated. They irrigate ingeniously, conducting artfully-graded furrows so skilfully that the water seems to run up-hill. They breed cattle, sheep, and goats, for milk and fat supply; but far less for eating than for sacrifices rendered to the spirits of ancestors who have healthy appetites, and can control the comfort of their descendants, not only when they are alive, but when they are passing over the scorching desert to spirit-land—protected only by the hide shroud, the fat rubbed into the body, and the milk and fat poured into the mouth—

be turned aside by gifts in kind to outraged fellows, perturbed spirits, and persistent "physicians" armed with dog's nose and ant-bear's snout, asperging with gruesome mixture flicked from a gnu tail, and dealing in divining seeds and stones, Eleusine grains and Dracæna stems, hyrax skin and sticks, the hammerings of an iron pin on a stone, the rattling of gourds, dreams and draughts, spitting and smoke-waving, rain-making and rain-preventing, charms and curse-confounding, rings of the skins of sacrificed beasts, to be worn on the big toe of the right foot, and such other things as go to a properly compiled native "pharmacopœia." Very expensive trouble, for in the course of a lifetime there are uncountable fees—slaughtered animals of various kinds, for the spirit of the grand-

father of the great-grandfather, the half-brother of the grandfather's great-grandfather, the brother of the great-grandfather's grandfather, and for honour to anyone, including the great-grandfather and the grandfather, and so on to the number of sixteen categories; goats, sheep, beer, honey, and bulls, for the General Practitioners; offerings appertaining to births, marriages, and deaths, and the no less important "initiations" of boys and girls. As it is written by the author: "Whatever happens, wherever a man goes, what he dreams, the good and evil omens he encounters, all are occasions for sacrifice. And so the luckless Mchagga suffers a constant depletion of his small and large stock in vain endeavour to live in peace and to ward off evil by appeasing the greedy spirits. . . . Those who imagine that the African leads a care-free life may gain some idea . . . of the constant worry and consternation that afflicts him, more particularly as in most cases of concrete distress, such as sickness, it is hardly likely to be disposed of by a single sacrifice, and because so long as there is the fear of an unappeased spirit there is a haunting dread of woes untold yet to come."

And labour begins young: "Almost as soon as a child learns to walk, it also learns to work. Particularly may this be said of the girls, the tiniest of whom go with their mothers to the fields and return with some head burden, if it be only a single fire-stick or miniature water-jar. At a very young age it becomes the chief duty of the girls to grind corn and clean out the cattle-stall and deposit the refuse round the banana roots as manure." Boys lead a rather freer and more indolent life, but they get more to do—mentally, if not physically—when preparing for the Ngasi ceremony. The instruction is imparted in verse, and at least one Mchagga knew some eight or nine hundred of these!

Stock-breeding calls for busy days, by reason of the exceptional local conditions. "Of all the stock in Chagga Land over half is kept in the owners' huts and fed with grass cut in the plains and carried to the animals. The work is a most laborious waste of time, for though a woman will carry as much as 100 lbs. weight, it will not suffice for more than two or three days' fodder. . . . The cattle have also to be given salt, which has to be fetched from many miles, often two or three days' journey distant."

"Constant worry and consternation": the Wachagga!

Needless to say, such a primitive people yield ethnographical material of the utmost interest. Mr. Dundas was fortunate enough to find them very responsive to sympathetic study and ready frankly to discuss their traditions and their habits. The result is an admirable, thorough, illuminating, and most entertaining book.

E. H. G.



THE ONLY "SARGENT" IN THIS YEAR'S ROYAL ACADEMY: "SIR PHILIP SASSOON, BT., G.B.E., C.M.G., M.P.," BY JOHN S. SARGENT, R.A.

This fine portrait of Sir Philip Sassoon is the only picture which Mr. John Sargent, the famous painter, exhibits in the Royal Academy this year. Sir Philip Sassoon has been M.P. (Unionist) for the Hythe Division since 1912. He was Parliamentary Secretary to Mr. Lloyd George while the latter was Premier, and during the war was Private Secretary to Sir Douglas (now Earl) Haig in France from 1915 to 1918.

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seeking admission at the gateway, and resting with those who have gone before, poorly enough, eating ants, crabs, frogs, and insects that include fleas and flies! Even, they have a few arts and crafts; shaping cleverly in wood; making little pottery, but encasing what they buy in ably-fashioned wicker-work; heating and beating skilfully as smiths. And they keep bees, hiving them in hollowed sections of trunks, bunged at either end, and suspended from the branches of trees.

All this while swaddled in superstition and in a miz-maze of magic; trammelled from birth, through childhood, "initiation," marriage to buttered wives, and death; by customs curious and confining; ever liable to fall foul of ancestors in need of placation, to be tried for misdeeds by the ordeal of an intoxicating drink contrived to loosen mind and tongue and induce confession, to be cursed by the dying—not by bell, book and candle, but by crashing cooking-pot or clay cylinder, by bell and by stone!

Wary walking has to be the rule. Many a step, many a halt, brings trouble with it—trouble only to

*"Kilimanjaro and Its People." A History of the Wachagga, their Laws, Customs and Legends, Together with some Account of the Highest Mountain in Africa. By the Hon. Charles Dundas, O.B.E., Senior Commissioner, Tanganyika Territory; Fellow of the Royal Anthropological Institute. (H. F. and G. Witherby; 18s. net.)



THE WORLD OF SCIENCE.



THAT WONDERFUL BIRD, THE RUFF.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

IT is still generally believed, as I remarked recently on this page, that birds of showy plumage owe their splendours to the action of "sexual selection," developed by slow increments, and the choice of the females for the most highly-coloured males, or the most ardent performers where aerial flights or dances

food. The handicapped will then be ousted in the "struggle for existence." In other words, they will be eliminated by "natural selection." They are the victims of "disharmonies" of growth. Whatever part of the body we choose to study, whether the internal organs, or superficial characters, like coloration or ornament, we find this same evidence of instability in varying degrees. In some cases, however, these variations are so slight as to seem non-existent. A hundred peacocks, for example, will be as like as two peas.

But there are some species, on the other hand, which display an astonishing range of variability, and it is of these that I want now more especially to speak. No more striking illustration of this variability can be found than that furnished by the ruff, a bird which, years ago, was to be found in abundance in our fenlands, but which is now almost extinct as a British bird.

The males, in their breeding dress, are adorned with an enormous, erectile "ruff," which, in moments of excitement, can be expanded to form a great circular, feathery shield, concealing the whole neck, as may be seen in the accompanying illustration (Fig. 1). To this is added a pair of voluminous tufts of feathers which spring from each side of the head. Before these adornments have completed their growth, the feathers of the face are shed, and in their place appear numerous small, fleshy, wart-like bodies, of a yellow

seem to be no end to the permutations and combinations which a collection of such birds will display. And these differences are not confined to the "ear-tufts" and "ruff"; they extend to the body plumage as well.

I have selected two or three birds by way of demonstrating this variability (Figs. 2 and 3). I might have given a hundred! What is the meaning of this variability? No other species of all the thousands of birds known to science shows anything like so wide a range of coloration. Each individual, so far as is known, reproduces year after year its own peculiarities of coloration; but it is to be surmised that it does not transmit them to its offspring as a fixed heritage.

One is tempted to seek for some explanation of this mysterious phenomenon in the fact that this species is both polygamous and polyandrous. The males, while conforming to the rule of seizing a "territory," depart from the rule in that that "territory" is not a "breeding-area" but "place of assignment."

They resort during the mating-time, in considerable numbers, to ground which provides numerous small hillocks. For the possession of these there is vigorous competition, and each contrives to hold his own hillock. There they await the coming of the females, whose favours are besought by each in turn by means of strange and, to our eyes, ludicrous posturing, till one or other of them persuades the coy visitor to yield to his advances.

But no two birds "pair-up" together. No male can form a "harem," for the females prove too fickle. They will mate first with a bird with, say, a white ruff; next with a bird with a yellow ruff; and again with one with this adornment heavily barred, and so on.

There are a few other species with similar "loose" habits; but these are not markedly variable in their coloration as between the males: the cuckoo, for example. The blackcock, again, has similar tilting-grounds and similar mating habits, but this bird is singularly constant in the matter of its coloration.

Hence, then, we have yet to seek for an explanation of this, the singular diversity of coloration displayed by the ruff in its breeding-dress, as well as an explanation of its no less singular habits in regard to mating. Living organisms, in every fibre and tissue of their bodies, are for ever varying, in every conceivable direction. But it commonly needs an expert to detect the fact.

In the ruff, we have variation on a grand scale. This bird also furnishes us, it may be added, with some very striking variations in this matter of "territory" and the mating instincts.



FIG. 1.—WITH THEIR RUFFS "EXPANDED TO FORM A GREAT, CIRCULAR, FEATHERY SHIELD, CONCEALING THE WHOLE NECK": TWO MALE RUFFS COURTING A FEMALE.

Ruffs, during their ecstatic moments, assume various and strange postures, in which the display of the "ruff" and "ear-tufts" plays a conspicuous part. The female is seen on the left of the photograph; she bears a close resemblance to the male in his non-breeding dress.

are concerned. This was Darwin's view, who had at his hand no other data than such as were furnished by birds like the peacock, the ruff, or the birds of paradise, for example.

Since then, as I pointed out, a vast number of new facts on the courtship of animals has been gleaned, and these have put a new face on the meaning of "display"—to take but one aspect alone of this theory. As I have already stated, there now seems to be no escape from the conclusion that the purpose of these displays is to serve as a stimulus to the mating desires of the females. The critical period of sexual selection is that which precedes the arrival of the female on the scene. It is the selection which takes place between the rival males of any given species; and it is not merely the selection of the physically "fit"—the most virile—but the selection between those in which the mating desires are strongest and earliest assert themselves. These, thus urged, seize soonest upon the most eligible nursery sites, and hold them against all comers. The laggards, at any rate for that year, go unmated. The possessors of "territory," on the other hand, have only to await the arrival of the females, in which the mating instincts are later developed. This, too, is a form of "sexual selection," for such as ripen too early would fail to find responsive mates.

The development of resplendent plumage, or long trains or wattles of brilliant hues, is to be explained as the fulfilment of a natural sequence of growth. For in these superficial characters, as in those more deep-seated, such as affect bone and muscle and nerve, the five senses, and "behaviour," there is no stability. Every organ, every tissue of the body, is not only always changing, but in each succeeding generation shows a tendency to diverge from the standard of its species, a tendency to enlarge upon the idiosyncrasies of one or other of its parents. Inhibiting factors will suggest themselves to those who have already given attention to this subject; but these must be left for the present.

Speaking broadly, one may say that these newly conceived characters are free to unfold themselves, until at last they attain to a critical stage of development. That is to say, they will either give their possessors an advantage over their neighbours lacking this particular character, or this possession will prove a menace to their well-being, either because it hampers them in escaping enemies, say, or in securing



FIG. 2.—OF ALL BIRDS THE MOST VARIABLE IN COLORATION: TWO RUFFS THAT SHOW GREAT DIFFERENCE IN THEIR "RUFFS" AND "EAR-TUFTS."

No two ruffs are ever alike, and this difference is most conspicuous in the coloration of the "ruffs" and "ear-tufts."



FIG. 3.—"DIFFERENCES EXTEND TO THE BODY PLUMAGE AS WELL": TWO MORE RUFFS CONTRASTED AS EXAMPLES OF VARIABLE COLORATION.

The plumage of the rest of the body is no less variable than in the "ruffs" and "ear-tufts," as will be seen in this photograph.

colour (Fig. 4). They form a semi-circular band, half-encircling each side of the face.

But, besides these very striking changes, the feathers of the back and breast are also changed, being replaced by a plumage strikingly different from that worn during the autumn and winter months, which resembles that of the female. The wings only undergo no change of coloration, though in some individuals a few feathers here and there matching those of the back are found.

So far, this plumage has been described only in general terms. Take it in detail, and you shall find no two individuals alike. The differences are not such as require careful comparison one bird with another. They leap to the eyes. Here is a bird with a uniformly Isabelline ruff; and dark-chestnut "ear-tufts"; and there one with a pale-chestnut ruff, heavily barred with black, and with barred "ear-tufts." Another will have an immaculate white ruff, streaked with black; or a white ruff streaked, or, as chances have it, barred with black. There



FIG. 4.—WITH "SMALL, FLESHY, WART-LIKE BODIES, OF A YELLOW COLOUR" REPLACING THE FACE-FEATHERS: THE HEAD OF A MALE RUFF DEVELOPING ITS BREEDING DRESS. The feathers of the face, while the "ruff" is being worn, are replaced by small, highly coloured, wart-like bodies, which disappear with the "ruff" at the autumn moult.—[Photographs by E. J. Maudslayi]

AT HOME AND ABROAD: A PICTORIAL BUDGET OF CURRENT NEWS.

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1. LENT BY THE KING INDEFINITELY TO THE BRITISH MUSEUM: CARVED IVORY LEOPARDS, SAID TO DATE FROM THE 17TH CENTURY AND TO HAVE BEEN PRESENTED TO QUEEN VICTORIA AFTER THE CAPTURE OF BENIN.



2. SAID TO BE THE FIRST OF ITS KIND SEEN AT THE "ZOO" FOR OVER THIRTY-SIX YEARS: AN IGUANA (A GIANT LIZARD) JUST ARRIVED FROM THE WEST INDIES.



3 THE FRENCH AIRMAN WHO RECENTLY PASSED THE BRITISH WORLD-FLIERS IN INDIA AND LATER ARRIVED AT CALCUTTA: LIEUT. PELLETIER D'OISY IN HIS MACHINE.



4. ACCOMPANYING LIEUT. PELLETIER D'OISY, AS MECHANIC, ON HIS GREAT FLIGHT IN A BREGUET BIPLANE FROM PARIS TO JAPAN, DURING WHICH HE BROKE ALL LONG-DISTANCE SPEED RECORDS: SERGEANT BEZIN SEATED IN THE MACHINE.



5. THE EVEREST EXPEDITION'S LEADER (SINCE COMPELLED TO RETURN THROUGH AN ATTACK OF MALARIA): GENERAL BRUCE (RIGHT) DRINKING "CHUNG" (LIGHT MILLET BEER) ON THE WAY TO PHARI.



6. BELGIAN STATESMEN WITH THE PREMIER AT CHEQUERS: (L. TO R.) M. HYMANS (BELGIAN FOREIGN MINISTER), M. THEUNIS (BELGIAN PREMIER), SIR EYRE CROWE, AND MR. RAMSAY MACDONALD.

The King has presented to the British Museum, on an indefinite loan, the two beautifully carved leopards (shown above), which were probably presented to Queen Victoria at the time of the capture of Benin, Southern Nigeria, in 1897. They are said to date from the seventeenth century. They are inlaid with copper discs, and have eye-rims of iron.—The Iguana which recently arrived at the "Zoo" recalls the remarkable double-page photographs given in our issue of April 19, showing a swarm of similar lizards on the shore of the Galapagos Islands.—Lieutenant Pelletier d'Oisy, of whom we gave a portrait in our last issue, left Paris on April 24 to fly to Japan, and on May 5 reached Calcutta.

On the way he passed the British world-fliers under Squadron-Leader MacLaren, who on April 26 had to make a forced landing at Parlu.—Brig.-General C. S. Bruce, Chief of the Mount Everest Expedition, was recently obliged to return to Darjeeling to recuperate from an attack of malaria, but hopes to rejoin the party before the end of the climbing season.—M. Theunis, the Belgian Premier, and M. Hymans, Foreign Minister, went to Chequers on May 2 as guests of the Prime Minister, to discuss the European situation, and left on May 4. Sir Eyre Crowe, Permanent Under-Secretary at the Foreign Office, was also present. Before returning to Brussels, the Belgian Ministers visited the Exhibition at Wembley.

The World of Women

THE King and Queen are back in town, with an unusually strenuous season before them. Their engagements already announced are far more numerous than usual, and others will be made as time goes on. The Queen looks well, and their Majesties are both in good spirits and look forward to their lead in an exceptional year almost as brightly as do those who will be led. The Prince of Wales is free to fulfil many engagements. Although we all hope that his Royal Highness will get a great deal of pleasure out of the coming gaieties, we who know him are certain that he will not spare himself in duty. It is fairly certain that he will entertain many of those whom he met during his Empire tours and who are visitors for the great Exhibition, and he has proved himself a delightful host. The Duke and Duchess of York will doubtless also entertain, but announcements that they will have garden parties at White Lodge are, to say the least of it, premature. Their Royal Highnesses are certain not to announce any such intention in advance of hospitalities by their Majesties and the Prince of Wales. Prince and Princess Arthur of Connaught are also with us—royal, rich, and popular. Lord Carnegie and Lady Maud Carnegie, as bride and bridegroom, are more to be entertained than to entertain. Princess Mary and Viscount Lascelles will not be very much in town.

There is an idea that the most celebrated Parisian milliners have determined to revive bonnets as fashion-



Black satin and plissé georgette, relieved with touches of green-and-gold embroidery, has been chosen by Marshall and Snelgrove to express this slender frock for the races. (See page 858.)



Figured marocain in gay colourings makes this attractive coat, with its novel cuffs and collar of ruching. Sketched at Marshall and Snelgrove's, Oxford Street, W. (See page 858.)

able head-gear. They will not be the mid-Victorian little atrocities that sat on the top of sleek heads as if they had descended upon them as a kind of punishment in the shape of an utterly undesirable excrescence. They are to be becoming face-frames. As such they will be a welcome change from the helmet and bell variety of hat pulled down over brows, the real indicators of intelligence, and so disguising that in a crowd mothers cannot distinguish their own daughters nor husbands their wives, unless they know their clothes. It has actually come to such a pass that all women look alike, and individuality in dress is lost in uniformity. One or two bonnets have made their appearance here, and are very smart. They are, of course, first cousins to toques, which were largely instrumental in ousting pretty hats, and may now take their turn in reinstating them.

Superstition dies hard; there was a rush of weddings in the last week of last month, because May is considered unblest of Hymen. A very pretty one was that of Major and Mrs. Philip Fleming. The bride looked so young and girlishly shy that she was quite a novelty, and a charming one, in up-to-date brides. Her dress of white and silver, with a dainty old-lace train, was lovely, and her old-fashioned simple wreath of orange-blossoms and tulle veil suited her well. Her father, Major Philip Hunloke, in immaculate town get-up, looked a little unfamiliar to those who know him best in blue serge and flannels as a yachtsman, in which capacity he has made himself famous as Master of the King's racing beauty, *Britannia*. The wee girls and boys in yellow suits of thick silk and little full-skirted frocks of hydrangea-blue taffeta, with pearl crossed Juliet caps to match, made an altogether delightful picture as they passed up the church after the bride and her father, led by the surpliced choristers and the clergy, whose red-and-white robes and hoods made a touch of strong colour. Major Fleming was long in the Oxfordshire Hussars, whose colours are yellow and blue; the bridal attendants' dresses were in compliment to them. The reception was held at 27, Grosvenor Square, lent by Mr. and Mrs. Robert Fleming. This is one of the most charming houses and homes in London. It was added to and reconstructed by the Marquess and Marchioness of Aberdeen when, as Earl and Countess, they resided there. As a music-room, or ball-room, they built out what is called the Eastern Room, at the back. Mr. and Mrs. Robert Fleming are of the very English order of wealthy people who are most unostentatious, and who are greatly liked.

In these days, débutantes have a very fair taste of the pleasures of social life before they are presented at Court. All the same, presentation to their Majesties is the sign and seal of their emergence in the social swim, and eagerly awaited. The young Countess of Seafield is to go to Court. She is a charming-looking girl, dainty, and wears her fair hair in early Victorian style which suits her splendidly. She is unaffected and full of the joy of life, and will be a very great land-owner, albeit her many thousand acres are chiefly valuable for sport and sheep grazing, being in Moray and Inverness shires. Caroline Countess of Seafield inherited these estates from her son, the eighth Earl, who died unmarried. There are evidences of her love for him in the church and town of Grantown, near Castle Grant, where, by the way, the late Miss Marie Corelli stayed several times in the summer. This Lady Seafield was only remotely connected with the present Countess, as her son was succeeded by his uncle, who was the young Countess's great-great-grandfather, ninth Earl of Seafield. Caroline Lady Seafield always had King Edward and the present King, as Prince of Wales, for a day's shooting over the best beats of the Grantown moors, and to luncheon at Castle Grant, when they were staying at Tulchan Lodge, beautifully situated on the Spey on the Grantown property, and leased by the late Mr. Arthur Sassoon, who made of it one of the most comfortable lodges in Scotland. A. E. L.



A useful jumper suit of scarlet crêpe marocain, embroidered with beige. It must be placed to the credit of Marshall and Snelgrove. (See page 858.)



DEWAR'S THE SPIRIT OF FREEDOM

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Fashions and Fancies.

Ascot Wraps at Pleasant Prices.

Toilettes for the races are the all-absorbing problems of the moment, and it must not be forgotten that a long list of previous Ascots has shown that a light wrap of some description is indis-



A handkerchief bathed in "4711" Eau de Cologne is all that is necessary to refresh instantly the most weary traveller.

pensable. The attractive three-quarter-length coat of gaily figured marocain pictured on page 856 is an ideal wrap for these occasions. The long sleeves and neck are completed by bold ruchings, and it may be secured for 10½ guineas from Marshall and Snelgrove, Oxford Street, W. An attractive alternative is a loose wrap-coat of black marocain edged with deep borders of marabout. It has just arrived from Paris, and will change ownership for 12½ guineas. Again, a short Toreador cloak is equally effective, and a

delightful affair of marocain bordered with a deep silken fringe and lined with bright colours is only 6½ guineas. It can be made in any desired shade.

Inexpensive Frocks and Suits.

There are delightfully inexpensive frocks at Marshall and Snelgrove's. The one pictured on the left of page 856 is only 6 guineas, expressed in black satin and plissé georgette. Beaded frocks are always fashionable, and there are many carried out in wonderful colourings available for the same price—some sleeveless, others of the chemise persuasion. The neat little jumper suit pictured on the same page is a really wonderful investment for 6½ guineas. It is of heavy crêpe marocain, embroidered in a contrasting shade, and has the novel skirt pleated in front only. It may be secured in several artistic colour schemes. Tailored suits are, of course, always indispensable, and an attractive double-breasted affair built of grey repp, bound with braid, is priced at 9½ guineas. A simple, perfectly cut tailleur with the fashionable white lingerie vest and wrap-over skirt can be secured for 6½ guineas; and 98s. 6d. is the cost of a workmanlike sports suit in woollen ratine carried out in soft shaded stripes.

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The Revelation Expanding Suit-Case.

The season for delightful week-ends in the country and by the sea is really beginning, and it is a distinctly opportune moment to remember the merits of the ingenious Revelation Rigid Expanding Suit-case. Briefly, it is a compact affair which adapts itself to fourteen different capacities, and can be made just the proper size to carry

equipment for one month or a short week-end. It is always perfectly rigid, and locks at any position. This remarkable invention is made in many styles and sizes at prices to suit every pocket, and it is well worth while paying a visit of inspection to the show-rooms at 169, Piccadilly, W.

For the Housewife.

To everyone who appreciates the attractive flavour of Tangerine oranges—and who can deny a liking for this delicious fruit?—the new jelly made by Green's, of Brighton, will make a particularly pleasing appeal, as it is absolutely true in flavour. Prepared by H. J. Green and Co., Brighton, it is sold by high-class grocers and stores everywhere in crystals and squares, each packet sufficient to make one pint.



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THE WORLD OF MUSIC.

MUNICIPAL MUSIC.

MUNICIPAL music has never become fashionable in this country, but at least one English town has had a municipal orchestra for over thirty years which has given concerts every year all through the winter—concerts of classical music, specialising even in so esoteric a composer as Brahms, and also doing what is infinitely more daring, constantly performing new works by British composers. I refer to Bournemouth, whose conductor, Sir Dan Godfrey, knighted for his services to music in 1922, has just published a book, "Memories and Music,"* in which he records the activity of the municipal orchestra which he has directed since its foundation in 1893.

The only parallel to Sir Dan Godfrey's career that I can think of is that of Sir Henry Wood, who for more than a quarter of a century has conducted the London Promenade Concerts at the Queen's Hall, raising them to a level of excellence which is astonishing when one considers the strain involved in a ten weeks' continuous season. Sir Dan Godfrey, in his book, refers to Sir Henry Wood with admiration and declares that he would call him "Wood the Worker." I doubt if Londoners sufficiently appreciate what a rare man they have got in Sir Henry Wood. I doubt if anywhere in the world there is a conductor with Sir Henry Wood's record for persistent thoroughness and indefatigable energy. I have often marvelled that he could stand the strain of the terrific programmes night after night during the Promenade season, throwing every ounce of himself, as he does, into every item.

You may set your clock by Sir Henry Wood. On the stroke of eight he appears. It is just the same at the Symphony Concerts. You can always calculate, with the average conductor, on at least a five or seven minutes' wait if you are punctual. Mr. Albert Coates is good for seven minutes. M. Serge Koussevitsky generally appears—always smiling—after about ten minutes. With Sir

* "Memories and Music." By Sir Dan Godfrey. (Hutchinson; 18s.)



STATESMANSHIP IN ROYAL ACADEMY PORTRAITURE: "THE MARQUESS OF LONDONDERRY, K.G., CHANCELLOR OF QUEEN'S UNIVERSITY, BELFAST," BY SIR JOHN LAVERY, R.A.

Lord Londonderry, seventh Marquess, succeeded to the title in 1915. He became first Minister of Education in the Ulster Parliament, and a Senator of Northern Ireland, in 1921. He sat in the House of Commons as M.P. for Maidstone from 1906 to 1915, and in 1920-1 was Under-Secretary of State for Air and Vice-President of the Air Council.

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Thomas Beecham you are in a state of uncertainty as to whether he will appear at all, although, personally, I have never known this happen; but he is constantly late. But always, sharp as the clock strikes, Sir Henry Wood appears. If he didn't, you would know that something unheard of, something terrible, had happened. This is not the greatest of the virtues, but it is a great virtue. I should imagine it was a quality shared by Sir Dan Godfrey, otherwise he would not have guided the Bournemouth Municipal Orchestra for thirty years through all its vicissitudes.

The beginning of the Bournemouth Municipal Orchestra was a modest one, and probably its future development was the last thing that most of the municipal councillors would have expected or, perhaps, desired. A private company built the Winter Garden Pavilion in 1876 at a cost of £12,000. The company was formed to meet the demand of residents for a little more "life" in what was then—though undoubtedly beautiful and healthy—a very quiet spot, as may be gathered from the complaint of a writer of the time, who says: "At Bournemouth a man has no amusement of any kind; what is stranger still, when men and women meet at this watering place, there is no association, no promenade. . . . Nature has been very prodigal in her gifts to this secluded spot, but its inhabitants are too decorous and unsocial." It seems incredible that, as Sir Dan Godfrey tells us, as recently as in 1862 the site of the Winter Garden was used by the public for an archery meeting, and that at the time when the building of the Winter Garden Pavilion was suggested, the nearest railway station was five miles away, at Christchurch.

But when completed the Winter Garden Pavilion, which was used for stalls for selling fancy wares, etc., was a failure, and was closed in 1877. In 1884 an attempt was made to run a circus there, but this also failed, and the building remained closed until 1893, when "the Corporation of Bournemouth leased and opened it as a 'temple of music.' And music triumphed, for a 'temple of music' it has remained ever since." Curiously enough, the first band to cater for the Bournemouth public was an Italian one of sixteen performers, who

[Continued overleaf.]

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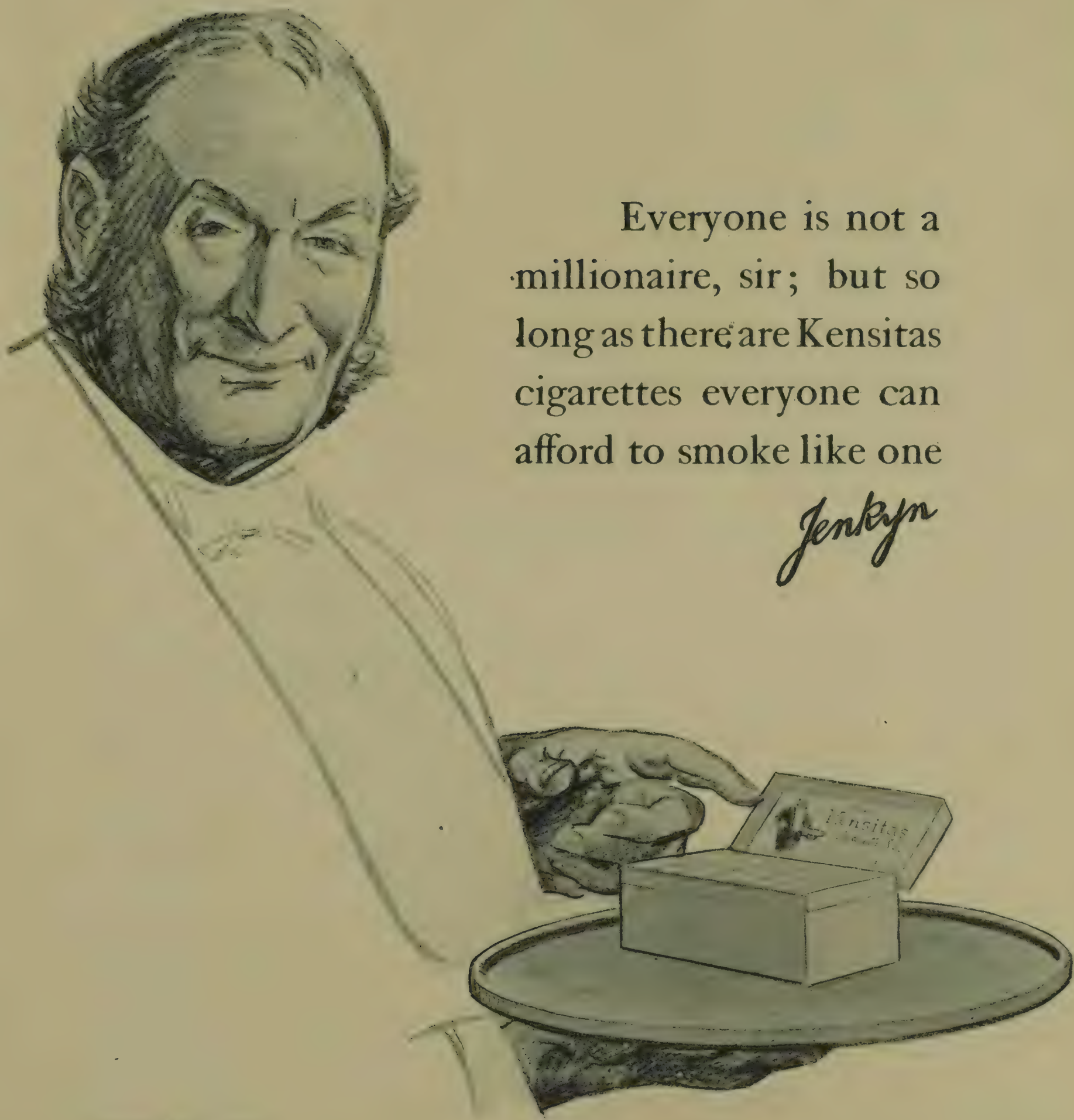
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(Continued.)

had all been in the Italian Army, and wore its uniform. When Sir Dan Godfrey was engaged, in 1893, his band consisted of thirty performers, and included "enough 'double-handed' players to furnish a small string section to play in the Winter Garden Pavilion while the remainder was employed on the pier as a military (wind) band." The band made its debut on the afternoon of May 22, 1893, and five thousand people paid for admission. The following was the programme—

March	"The Standard Bearer"	Fahrbach
Overture	"Raymond"	Thomas
Valse	"Je t'aime"	Waldteufel
Ballet Music	"Rosamunde"	Schubert
Russian Mazurka	"La Czarine"	Ganne
Entr'acte	"La Colombe"	Gounod
Selection	"The Gondoliers"	Sullivan

It may be interesting to compare with this programme the sort of programme given at "Popular" concerts in 1922. Two "Popular" concerts at Easter 1922 contained the following items—

Stanford's "Sea-Songs"; Overture "1812"; Percy Grainger's "Shepherd's Hey"; Eric Coates's Suite, "Joyous Youth"; and Rimsky-Korsakov's "Capriccio Espagnol."

The "coming of age" festival in 1914 opened with a luncheon at which were present the most eminent British musicians, including Sir Alexander Mackenzie, the late Sir Hubert Parry, Dr. Vaughan Williams, and Mr. Edward German, and in a speech Sir Hubert Parry said that "Bournemouth had done more for music, particularly British music, than any other place in the country." The programme of the concert on that afternoon of May 21, 1914, presents so striking a contrast to the opening programme of the same day twenty-one years earlier, that I must give it in full—

"Song of Thanksgiving"	-	-	Mackenzie
Overture and Minuet from the			
Acharnians of Aristophanes	-	-	Parry
"Valse Gracieuse" from Symphonic			
Suite	-	-	German
"Norfolk Rhapsody" (1st performance			
of Revised Version)	-	-	Vaughan Williams
(Conducted by the respective composers.)			
"Academic Festival Overture"	-	-	Brahms
Prelude "L'Après-midi d'un Faune"	-	-	Debussy
Fantasia "Fireworks"	-	-	Stravinsky
(Conducted by Sir Dan Godfrey.)			

But Bournemouth, I am delighted to see, is not going to rest content with what has been accomplished. It possesses to-day a Municipal Orchestra



BOYHOOD PORTRAITURE IN THE ROYAL ACADEMY: "MASTER ANTHONY GORTON-COLES," BY F. CADOGAN COWPER, A.R.A.

Photograph Supplied by Paul Laib. Artist's Copyright Reserved.

which has given 1635 Symphony Concerts (as distinguished from "Popular" Concerts) performing regularly all the great musical classics as well as 642 British works, of which 153 were first performances, and a Municipal Choir of 250 voices, whose programme for 1923-24 was as follows:

November 6th	-	"Faust"	-	(Berlioz)
January 9th	-	"The Messiah"	-	(Handel)
March 5th	-	Various Smaller Choral Works		
April 30th	-	"Judith"	-	(Hubert Parry)

Now it is going to build a new concert-hall theatre. I congratulate the Bournemouth Corporation. That is the right spirit. As Sir Dan Godfrey so admirably put it in an address at Cambridge at the annual conference of the Incorporated Society of Musicians, everyone must get rid of the idea that it is not the business of the municipality to interfere in artistic matters. "The municipality, be it Corporation, District Council, Borough Council, Local Board, or the like, should be the civic parent to watch over the welfare of those in its charge. There can be no doubt, in the minds of those who think, that there is too great a tendency on the part of the people to seek unintellectual amusements that leave them with no mental satisfaction, no mental stimulus, much less any increase of knowledge. . . . Now, more than ever in these days, when the path of private enterprise is beset with so many difficulties, it is essential that the art of music should be fostered by the municipality, and for the due fostering of an art there is nothing but a course of education. . . . The future is in the hands of the young. . . . It is they who must be led on to the right path. . . ."

Sir Dan Godfrey might have added that private enterprise in art is generally purely commercial, and that while it is commercial it can never be satisfactory, for its purpose is not to give the public good art, but whatever will pay best at the moment. I can only hope that the splendid example of Bournemouth will stimulate other towns to awake from their musical slumber and do something. They might, for example, begin by inviting Sir Dan Godfrey and his Bournemouth Municipal Orchestra to pay them a visit. Then I hope that in the new Municipal "concert-hall theatre," Sir Dan Godfrey may induce the Bournemouth Corporation to try a season of good light opera, beginning with such classics as Mozart's "Figaro," "Seraglio," and "Don Giovanni." The English Municipal Theatre must start somewhere. Let Bournemouth be the pioneer, and I will wager that in twenty-five years' time we shall have municipal opera and drama all over England. W. J. TURNER.

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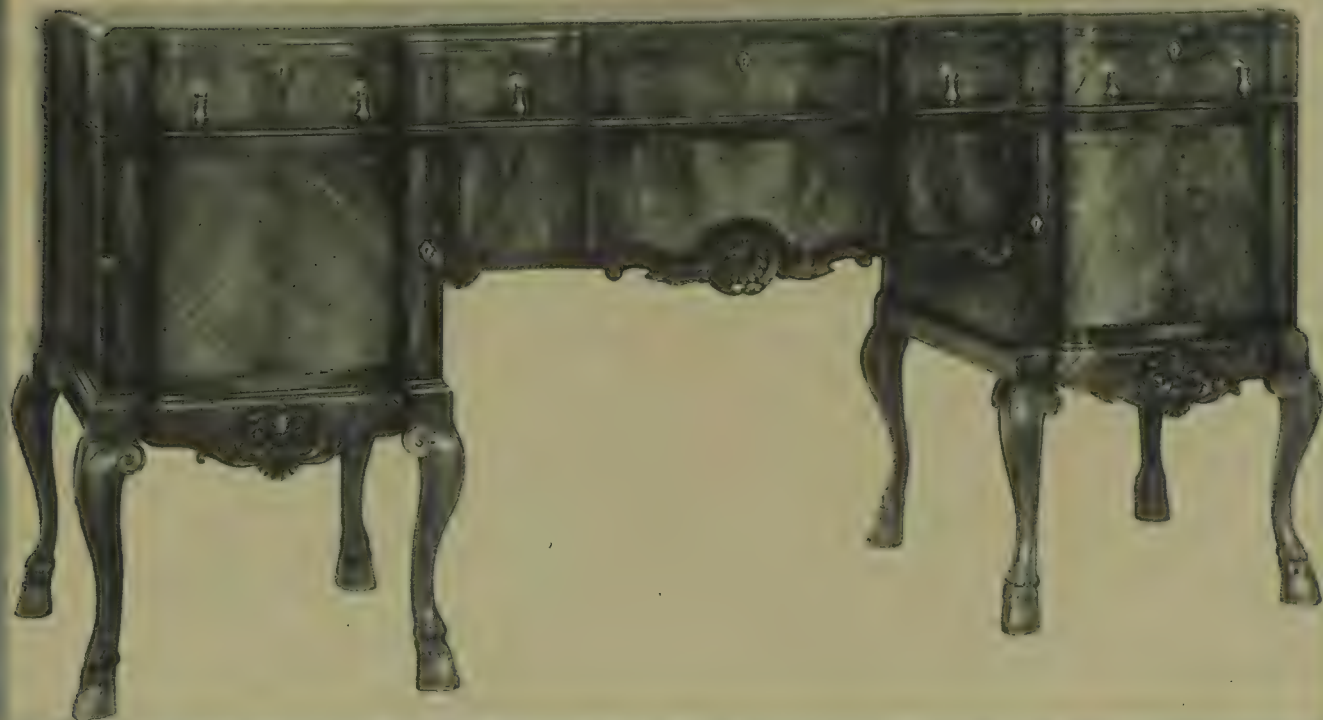
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RADIO NOTES.

SERVING as a great broadcasting studio, Central Hall, Westminster, was the centre from which the sixth Symphony Concert was transmitted last week-end. A large audience seated in the Hall saw and heard the announcer, Mr. Rex Palmer, speaking to "the British Isles," via the microphone. The army of radio listeners within range of the B.B.C. stations heard the applause that greeted the arrival of the announcer. At 8 p.m., listeners in all districts heard the great bells of "Big Ben" boom forth the hour; but the audience in Central Hall missed this novelty—unless the sounds were heard through open windows—"Big Ben" being only two or three hundred yards away. Sir Edward Elgar conducted the Royal Philharmonic Orchestra's performance of a number of excellent works, most of which were composed by the conductor. Those listeners who had attended any of the previous Symphony Concerts, and who heard the sixth by radio, could visualise what was taking place in the hall. The B.B.C. has done well by including these high-class performances in their programmes, and the public is eager for more.

Realistic "effects" are all-important when plays are broadcast, and much ingenuity is introduced by those responsible at the broadcasting studios for conveying an idea of reality to those who are listening to the performers, but who cannot see the action. The success of a dramatic play by radio-telephony depends a great deal upon sound-properties. "Atmosphere" is created, and action is simulated, by sound, and each production must have its appropriate sound-effects. The American broadcasting station, "WGY," well known to many British listeners, transmits a radio-drama every week, and after considerable experiment the producers have succeeded in obtaining a number of telling effects by simple means. "The Fortune Hunter," transmitted recently, lent itself admirably to some novel effects, rendered necessary for the proper appreciation of the play. The thrills of a forest fire were suggested to the imagination of listeners by the use of a plumber's blow-lamp, which,

roaring away, was moved about near the microphone. The rustling of paper and breaking of match-sticks created an effect representing the burning of tree branches.

Other properties which are used frequently for broadcast plays are a set of electric bells fixed on a board, and a door in its frame. There are several bells, each with a different tone, and a buzzer; each may be sounded as required, by pressing



VALVES WHICH AMPLIFIED THE KING'S WEMBLEY SPEECH.

When the King opened the British Empire Exhibition, his Majesty's speech was picked up by microphones and conveyed through no fewer than twenty-nine thermionic valves for simultaneous transmission by radio-telephony from all British broadcasting stations. Our illustration shows nineteen of the valves installed at Wembley.—[Photograph by Topical.]

the proper button. Included on the board are clock chimes, telephone bell, door bell, and a large bell for representing a fire alarm, motor ambulance, or a burglar alarm.

The portable door is an important property, for it is only by the sound of closing the door that entrance or exit of a character may be conveyed to radio listeners. This door is one of the peculiar conventions of the broadcast drama, for whereas in the home a door that closes quietly is most

desirable, it is important in the broadcast drama that the sounds of jingling jeys, the door opening or shutting, and the clicking of the latch should be loud enough to affect the microphone. The special door in "WGY's" studio is made of thin oak, and has a peculiar resonant quality which enables the sound of its movements to be recognised as those of a door by radio listeners.

The King's speech broadcast on the occasion of the opening of the British Empire Exhibition created tremendous interest everywhere, many thousands of the public hearing his Majesty's voice for the first time. Listeners who heard the speech as delivered in the morning heard it again in the evening—broadcast by the B.B.C. from a gramophone disc, recorded by radio reception by the Gramophone Company, Ltd.

The King is greatly interested in broadcasting, and accepted recently a magnificent receiving-set as a gift from the B.B.C. Designed by Captain P. P. Eckersley, the receiving apparatus is contained in a mahogany cabinet with ebony panels and inlaid ivory lines, mounted on an ebony stand. The set is entirely self-contained, "aerial" and "earth" being provided for by two copper plates—one at the top of the cabinet, and the other in the base. Four pairs of head-telephones are contained in a compartment above the loud-speaker.

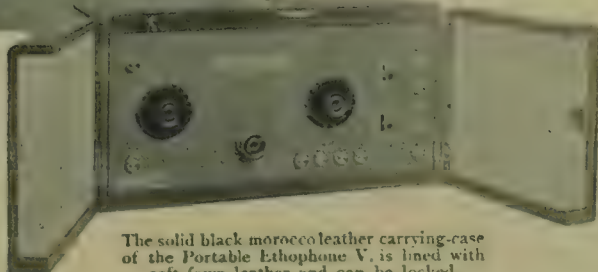
We are informed that Burndept, Ltd., have had the honour of supplying models of their famous "Ethophone V," broadcast receiver to many notabilities, among whom are the Archbishop of Canterbury, Lord Louis Mountbatten, Earl Haig, and the Bishop of Southwark. The "Ethophone V," is fitted with four valves, the last valve being of a special type for powerful, but pure, loud-speaker use. Ordinary valves, or "dull emitters," are supplied, as may be desired, with the set, which is capable of receiving all British broadcasting stations, and many Continental stations.

The instrument is supplied also in portable form—similar to a suit-case—and may be used either in the home or taken into the country or up-river for holiday use.

W. H. S.



The above illustration, which appeared recently in "The Illustrated London News," forecast the possibilities of the reception of broadcast on the river. The instrument shown in use is a Portable Ethophone V., a 4-valve Tuner, Receiver and Power Amplifier combined, working an "Ethovox" Loud Speaker.



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more fitting finale to a day spent in glorious sunshine and fresh air than that. The Portable Ethophone V. is built in a solid black morocco leather case, not unlike a suit-case, and is easy to use *wherever* fancy directs. Equipped to receive all B.B.C. Stations, its price is, £44, including B.B.C. tariff. Complete set of extras, £10 15s. od. The Ethophone V. can be adapted for use with the economical "dull-emitter" valves.

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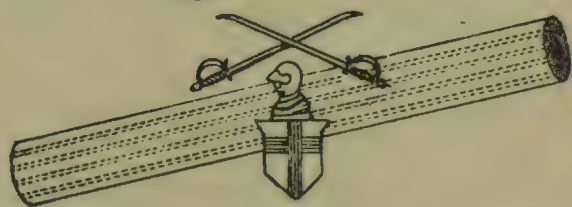
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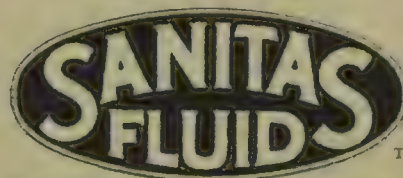
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THE CHRONICLE OF THE CAR.

Motorists and the Budget. Quite unexpectedly, the Chancellor of the Exchequer has extended some slight relief to the motorist under his Budget proposals. He has acquiesced in the principle of a surrender value of the car license,



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which is just and acceptable. Formerly, if a license was taken out on Jan. 1, and the car was sold for export or passed out of use in any other way and its former owner gave up motoring, the Treasury stuck to his money—there was not a penny to come back by way of rebate or allowance of any sort. Under the new proposals the owner can claim a proportionate refund on the unexpired portion of the license. It is possibly true that this will affect a very small proportion of motorists, but the relief is nevertheless welcome. Apart from the actual benefit to motorists, it shows that there is at last beginning to dawn in Government circles a glimmering of the idea that the motorist is just as much a member of the community, and therefore entitled to some measure of equitable treatment. It is as refreshing as it has been rare.

Then the surcharge on quarterly licenses has been, or will be, reduced from 20 per cent. to 10 per cent. This partially redresses one of the most glaring

anomalies of the present system of motor taxation. It is perfectly understandable that the extra administrative expenses attendant upon the issue of four licenses a year instead of one should fall upon those who prefer, for reasons of their own, to take their licenses quarterly instead of annually; but this cost does not represent anything like 20 per cent. of the whole annual duty, and the surcharge has been regarded by those it affects as legalised highway robbery, made all the worse by being perpetrated by a Government department. There is another aspect, too; which is that the powers given to the Minister of Transport to levy such a surcharge have enabled the department practically to override the decision of Parliament. The Roads Act fixed the duty payable on private motor-cars at £1 per horse-power per annum. What the Ministry has collected where quarterly licenses have been taken out is actually £1 4s. per horse-power. Even at 10 per cent. the extra charge is too high—a flat rate of 2s. 6d. per license issued would be ample.

Fifteen Millions to Pay!

During the ensuing financial year the Chancellor expects to gather in more than fifteen millions sterling from the motor taxes. When the Roads Act was introduced, the then Minister of Transport told the House of Commons that he wanted to raise eight millions for the Road Fund, and, when confronted with the argument that this was an enormous sum to ask from a single class of road-users, he agreed, and said that in the event of the amount asked being exceeded the motorist would clearly be entitled to some relief. Now we are paying nearly double this original sum. We have asked for the tacitly promised relief, but this seems to be as far off as ever. Under

the current Budget proposals everybody seems to be getting relief of some kind, with the two solitary exceptions of the income taxpayer and the motorist. As the latter is always the former as well, he is mulcted both ways. Unorganised and unrepresented as motoring is, there seems not the slightest hope of anything happening to ease the burden. The Report of the Committee on Taxation will not be rendered for a month or more—too late for any of its recommendations to be incorporated in the Finance Bill—so it looks as though we shall still be paying our £1 per horse-power at least until the end of 1925. If only the R.A.C. and the A.A. had been welded into a single powerful and really representative body, capable of exerting effective pressure, we might have got something off. Who knows?

British Cars and Duties.

Although the matter of the McKenna duties is a highly controversial one, and one on which I cannot here express an opinion, it would be wrong to ignore it altogether. I think I may be allowed



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to go so far as to say that it is more than a pity that such questions should ever have been allowed to become political in their aspects. They are eminently questions for close examination by economic experts rather

(Continued overleaf.)

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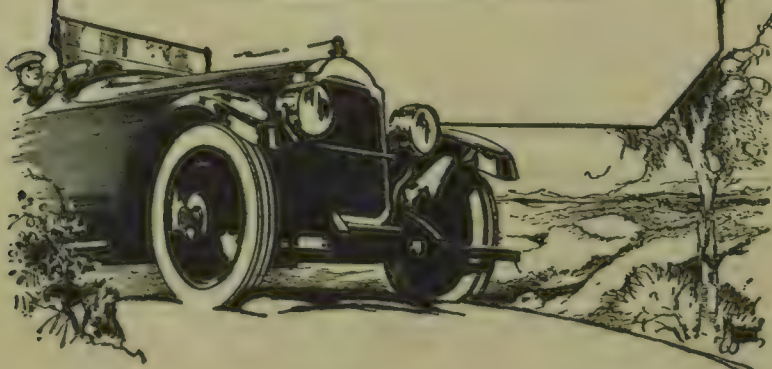
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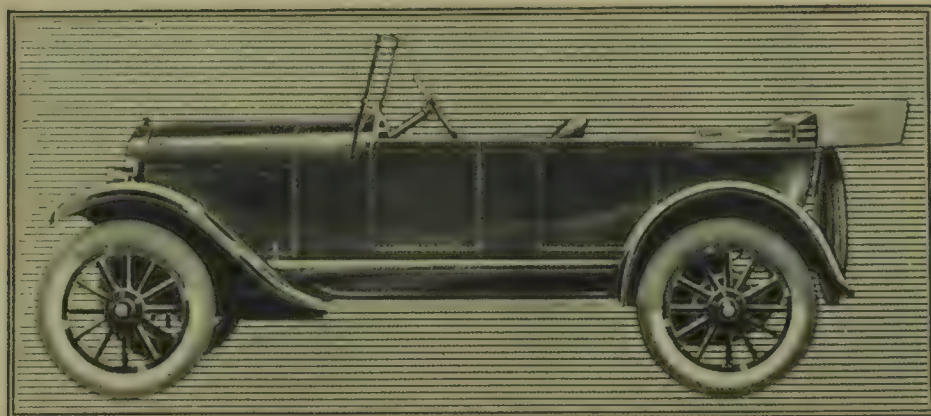
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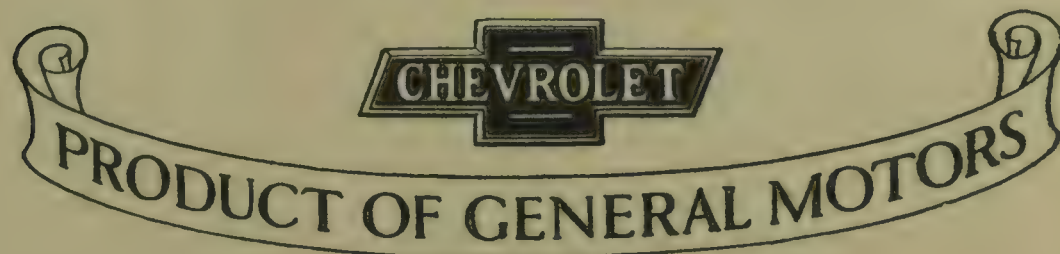
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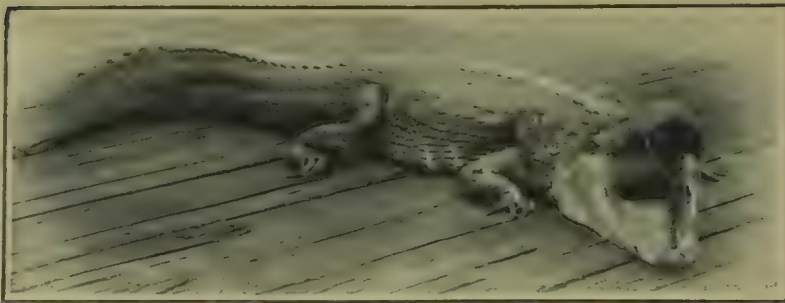


GENERAL MOTORS LTD.
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(Continued)
 than shuttlecocks for politicians, or shibboleths for political partisans. Faced by the abolition of the import duty of 33·3 per cent. on imported chassis and cars, the British motor trade simply does not know where it stands. Unquestionably, the duties have enabled the British car-manufacturer to tide over the post-war period of depression and to rebuild his business on something like a solid foundation. Now, just as he is beginning to feel his feet again, the duties are to come off. It may be sound economic policy or it may not. As to that, it seems to be a question of the greatest good for the greatest number, and I am not economist enough to say one way or the other. But the immediate effects are obvious enough. The biggest manufacturing concern in the country, Morris Motors, has already announced a drop in production of 25 per cent., which will entail the throwing out of employment of some 10,000 workers. I suppose a mere 10,000 added to the already numerous ranks of the unemployed is neither here nor there in comparison with the good the abolition of the duties will effect in other directions. That I know nothing about; but it does seem to me that the good is far to seek. Another concern—a small one, it is true—has given all its employees a week's notice to terminate their engagements and is closing down altogether, unable to face overseas competition without the duties. All round the trade I hear of reductions and rumours of lessened outputs, so that, political questions apart, it would really seem that the matter is one for much more detailed inquiry than it seems to have had.

Temporary Road Signs.

To assist motorists when using roads undergoing heavy repairs, the Automobile Association is erecting temporary traffic-diversion signs, indicating alternative routes or by-pass roads. At the present time these traffic-diversion signs are being employed in connection with the repairs proceeding in High Street, Watford; and at Tilbury—where the best alternative road from the Ferry towards



TYPICAL OF SPORT TO BE FOUND DURING A 1000-MILE CRUISE UP THE AMAZON IN A BOOTH LINER: AN ALLIGATOR SHOT BY A PASSENGER NEAR MANAOS



SPECIMENS OF THE WORLD'S LARGEST FRESH-WATER FISH HARPOONED IN A TRIBUTARY OF THE AMAZON: CUTTING AND CLEANING PIRARACU OVER 6 FT. LONG AND 400 LB. IN WEIGHT.

It is now possible for a traveller, embarking at Liverpool, to travel a thousand miles up the Amazon to Manaus in a luxurious 'Booth liner'. The trip affords every variety of scenery and sport. In a descriptive booklet we read of the excitement of a day spent fishing for the Piraracu, the largest fresh-water fish in the world. No instance of its having been caught by a hook and line is known. Natives stand waiting on rafts, and, as the huge fish passes beneath, drive home a long harpoon, the wooden hilt of which is detachable and floats free as soon as the fish makes his dash for life and liberty. He tows behind him the frail raft, which is attached by a thin but very strong line to the steel head of the harpoon. After a few exciting minutes the fish is gradually hauled nearer and nearer to the raft and is finally despatched with spears.

London is indicated. The information conveyed by these signs is varied according to special requirements.

The Automobile Association has received complaints regarding the speed of cars through Romsey, Hants, and, having regard to the conditions existing on this road, the Association would urge upon motorists the necessity for exercising special care when passing through Romsey.—W. W.

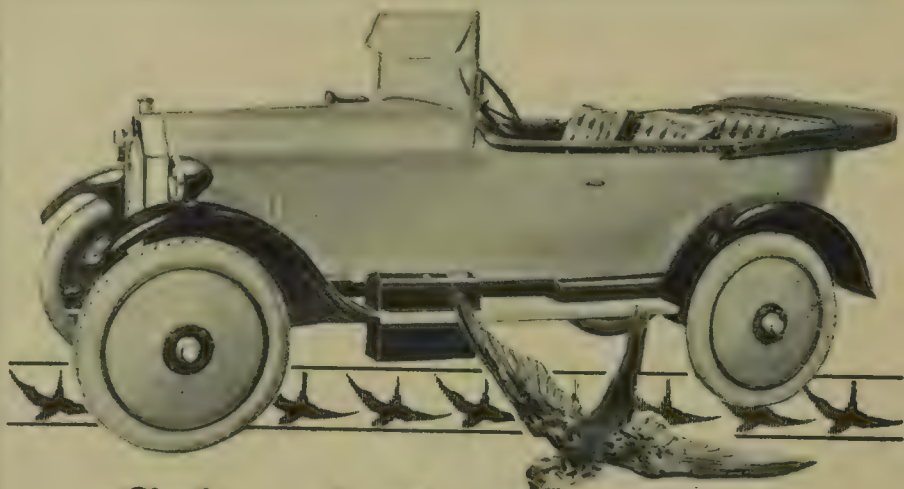
Under an illustration of a diamond-washing plant at Wembley, in our issue of May 3, we described it as representing the exhibit in the South African section, as the title of the photograph gave no indication to the contrary. We have since learned that the photograph actually represents another diamond-washing plant from British Guiana, shown in the West Indies building. We much regret the error, and gladly give publicity to this correction. In the exhibit of British Guiana diamond diggings, the whole process of washing, with real diamonds, is seen in operation.

"To-Night's the Night" was always so good a mixture of farce and musical play that it is a pleasure to see it again; bright enough years ago, it seems brighter still on revival, and the only criticism any expert would dare to make on the Winter Garden production is that the feminine side of the cast is not over-strong. On the other hand, a comedian of Mr. Leslie Henson's resourcefulness and magnetism is a host in himself; rarely has he had a better part than that of the youth he here represents plunged into situations altogether beyond his experience. There is a chance for acting on this occasion as well as for fooling, and Mr. Henson gives us both in refreshing abundance. Once more he has Mr. George Grossmith for partner and foil, and the old Gaiety favourite is at his best as Duddles; he has rarely done anything droller than his search for his pumps. For the rest, Miss Heather Thatcher makes a vivacious soubrette; Mr. Basil Foster and Mr. Brouett help to keep the pace of the show at fever heat; and Miss Adrienne Bruné is a pleasing ingénue.



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CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

MISS DORIS GALE (Thornton Heath).—You have probably seen before this that your inquiry is already answered.

CATERHAM CHESS CLUB.—But why omit the principal variation of No. 3929? Was it not worth noticing?

HORACE E. McFARLAND (St. Louis, Illinois, U.S.A.).—We fear we are sadly in your black books, but hope to set matters right shortly. As regards publication of solutions, you know we are always indulgent to our distant foreign correspondents.

E. BOSWELL (Lancaster).—Slightness is a virtue that can be carried to excess. Your problem wants a large tincture of guile to make it acceptable.

BARON DE REUTER (Hotel Europe, Turin).—Your proposed solution of No. 3925 fails on the variation in Black's defence of: 1. — K to Q B 6th; for if then, 2. Kt to Q B 6th (dis ch), K to Kt 6th, and there is no mate.

E. G. B. BARLOW (Bournemouth).—Further contribution received with many thanks.

H. HESHMAT (Cairo).—It is a rule of this column that letters cannot be answered by post. As regards the information wanted, surely, the first move being given, an expert solver like yourself can find no further difficulties?

MRS. FRANK H. KOOS (Winston-Salem, N.C., U.S.A.).—(1) See answer above. (2) The letters "sq" stand for "square," and mean the starting square from which the file is numbered. Thus, the King standing on his square can be said to be either at K sq or K 1st—it is merely a matter of custom which method is employed. (3) Write to Hollings' Book Shop, 7, Great Turnstile, Lincoln's Inn Fields, London, W.C.2., stating what you want, and ask for list.

CORRECT SOLUTION OF No. 3923 received from R. W. Hill (Melbourne); of No. 3925 from Horace E. McFarland (St. Louis); of No. 3926 from Horace E. McFarland (St. Louis), and G. Parbury (Singapore); of No. 3927 from H. H. the Maharana Sahib of Porbander, D. P. Giannion (Athens), H. T. Marker (Porbander), and J. E. Houseman (Chicoutimi, Canada); of No. 3928 from H. Heshmat (Cairo), D. P. Giannion (Athens), E. S. Gibbs (East Ham), R. B. N. (Tewkesbury), Franz Niditzky (Austria), and R. S. Houston (Montreal); and of No. 3929 from Miss D. Gale (Thornton Heath), E. Pinkney (Driffield), R. B. Pearce (Happisburgh), Caterham Chess Club, C. B. S. (Canterbury), Rev. W. Scott (Elgin), J. Hunter (Leicester), E. G. B. Barlow (Bournemouth), S. Caldwell (Hove), E. J. Gibbs (East Ham), R. B. N. (Tewkesbury), A. W. Hamilton Gell (Exeter), W. N. Powell (Ladbury), R. W. Seaton (Broadstairs), H. Burgess (St. Leonard's-on-Sea), G. Stillingfleet Johnson (Cobham), J. Pritchard (New Southgate), D. Murray (Glasgow), and J. M. K. Lupton (Richmond).

CORRECT SOLUTIONS OF PROBLEM No. 3930 received from L. W. Cafferata (Newark), H. W. Satow (Bangor), C. H. Watson (Masham), G. Sky (Wellington College), S. Caldwell (Hove), A. W. Hamilton Gell (Exeter), J. P. Smith (Cricklewood), J. McRobert (Crossgar), W. N. Powell (Ladbury), R. B. Pearce (Happisburgh), Charles Le Harivel (Edinburgh), E. J. Gibbs (East Ham), M. S. Maughan (Barton-on-Sea), H. Burgess (St. Leonard's-on-Sea), M. Beach (Milton Bridge), R. P. Nicholson (Crayke), J. Kruse (Edgware Road), J. C. Stackhouse (Torquay), J. M. K. Lupton (Richmond), R. B. N. (Tewkesbury), J. C. Duckworth (Newton-le-Willows), W. Graham (St. Heliers), J. Hunter (Leicester), G. Stillingfleet Johnson (Cobham), C. B. S. (Canterbury), and E. G. B. Barlow (Bournemouth).

SOLUTION TO PROBLEM No. 3929.—BY A. NEWMAN.

WHITE

1. Kt to K 5th

2. Q to Q 2nd

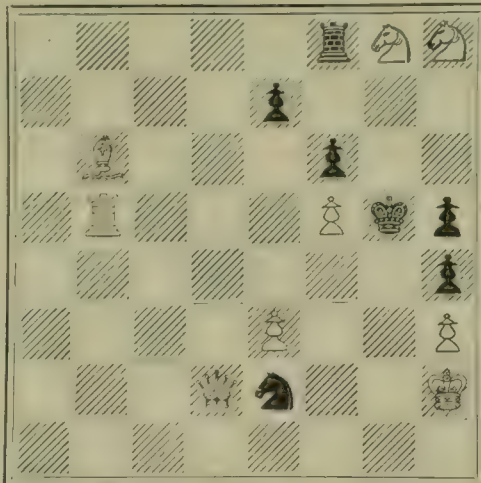
3. Q or Kt mates accordingly.

BLACK

K takes R

Anything

If: 1. — K to Q 8th, or P Queens; 2. Kt to Q 4th, Anything; 3. Q or R mates accordingly. A happily constructed miniature whose open face almost compels a search for its solution. It has secured a warm approval from many of our correspondents.

PROBLEM No. 3931.—By L. W. CAFFERATA.
BLACK.

WHITE.
White to play, and mate in two moves.

As was generally expected, the two first places in the New York Tournament were taken by Lasker and Capablanca, the latter of whom, however, never quite recovered from the handicap of a bad start. Their play was of the usual inerrant type, with nothing overlooked and nothing unprovided for. Alekhine was third; but his performance suggested a mind blunted with too much exhibition play, so unable was he to achieve more than a draw in so many of his games. F. J. Marshall as fourth proved the surprise of the meeting, such recrudescence of the veteran's powers being wholly unlooked for. R. Reti, with two sensational victories, made a brilliant start, but could finish no nearer than fifth place in the end.

As a concluding feature of the meeting, Alekhine gave an exhibition display of twenty-six simultaneous blindfold games against that number of strong players. He won sixteen, drew five, and lost five—a wonderful and, we believe, a record performance.

The Weston-super-Mare and West of England Chess Festival brought its proceedings to a successful conclusion with the following

results. Major Open Tournament: M. Euwe, 7½ points, first; Sir G. A. Thomas, 7 points, second, and E. A. Znosko-Borowski, 6½ points, third. The Open Tournament was divided between Messrs. Lean and Wright, with 7 points apiece.

The Boys' Chess Championship of Great Britain, played for at Hastings from April 20 to April 26, was won by W. H. Pratten, of Southsea, with an unbeaten record for the week.

The leadership of the London Chess League "A" Table has been won, after keen competition, by Brixton, with a score of 11½, displacing Hampstead, which comes second with 11 to its credit.

CHESS IN ENGLAND.

Game played in the Major Tournament of the West of England Chess Festival at Weston-super-Mare between Mr. J. A. DREWITT and Sir George THOMAS.

(Four Knights Opening.)

WHITE (Mr. D.)	BLACK (Sir G. T.)	WHITE (Mr. D.)	BLACK (Sir G. T.)
1. P to K 4th	P to K 4th	17. Kt to Kt 2nd	B to R 6th
2. Kt to K B 3rd	Kt to Q B 3rd	18. R takes P	
3. Kt to B 3rd	Kt to B 3rd		
4. B to Kt 5th	B to Kt 5th		
5. Castles	Castles		
6. P to Q 3rd	P to Q 3rd		
7. B to Kt 5th	B takes Kt		
8. P takes B	P to K R 3rd		
9. B to R 4th	Q to K 2nd		

This opening has been receiving fresh attention lately, and is considered fairly safe for both sides. Here, however, Black makes an innovation on book play, and we think he may fairly claim with justifiable results.

10. R to Q Kt sq	K to R sq
11. Q to Q 2nd	R to K Kt sq
12. Q B takes Kt	Q takes B
13. B to R 4th	Kt to K 2nd
14. Kt to K sq	P to K Kt 4th
15. P to B 3rd	Kt to Kt 3rd
16. P to Kt 3rd	R to Kt 2nd

Massing his forces for a grand assault.

18. How irresistible is the lure of the defenceless far-afield Pawn! As invariably happens, White pays for its capture with the loss of the game. R to B 2nd and R to K sq were imperative.

19. P takes Kt. P takes P
20. R to B 2nd. Q R to K Kt sq
21. K to R sq. B takes Kt (ch)
22. R takes B. P to R 6th
23. R to Q Kt sq

If R takes R, Q takes P wins at once.

23. R takes R. R takes R
24. Q to K 3rd. Q to Kt 3rd
25. B to Q 7th. R takes R P (ch)

White resigns.

An interesting one-man show of pictures and pastels opens on May 16 in Paris at the Georges Petit Gallery, 8, Rue de Sèze, and remains open until the 31st. The exhibition is entirely devoted to the scenes of Japanese life which M. Dantu has painted. The exquisite spring blossoming, and other moods of nature, including snow scenes, are shown in M. Dantu's beautiful work. It is likely to arouse much interest, and the subtle and delicate manner in which he presents the scenes and landscapes of Japan, to which he has been consecrating his art, is likely to appeal to all lovers of pictorial beauty.



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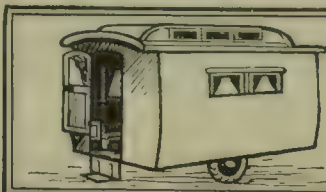
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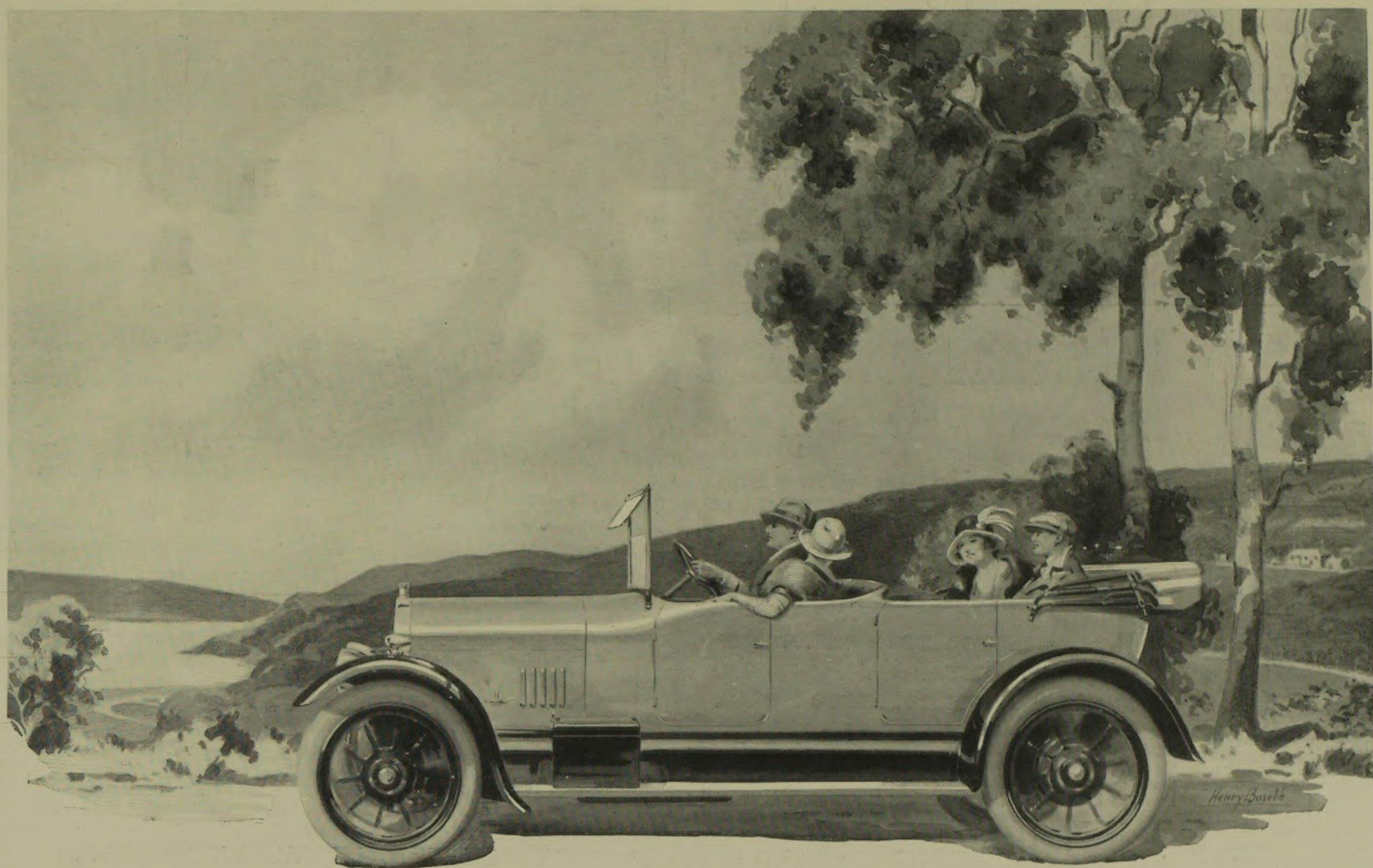
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—From the "Birmingham Post," April 4th, 1924.

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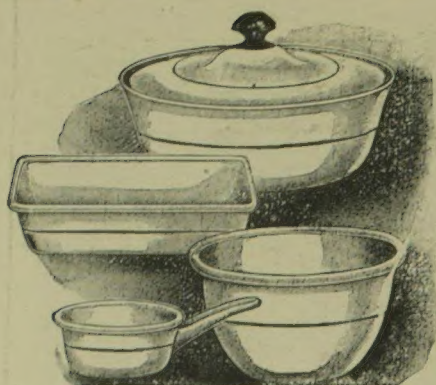
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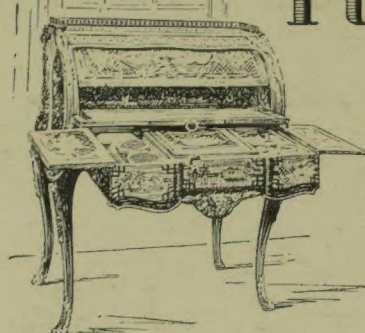
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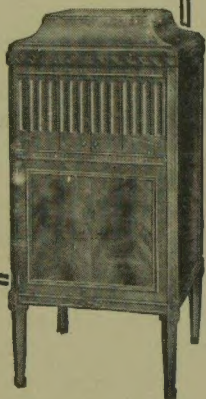
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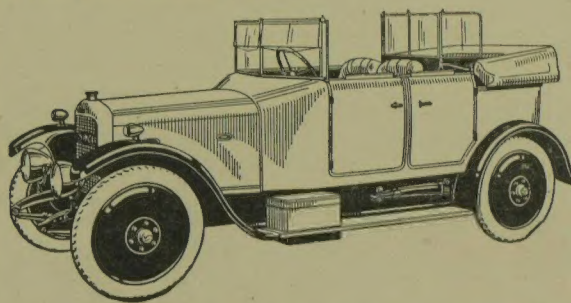
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On retiring, gently rub spots of dandruff and itching with Cuticura Ointment. Next morning shampoo with a suds of Cuticura Soap and hot water. This treatment does much to keep the scalp healthy and promote hair growth.

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Sold everywhere. British Depot: F. Newbery & Sons, Ltd., 27, Charterhouse Sq., London, E.C. 1.
Try our new Shaving Stick.



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Distillers—LEITH

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A SPRING 'TONIC' FOR YOUR HAIR.

HOW TO POSSESS THE MOST BEAUTIFUL HAIR IN THE WORLD.
HUGE GIFT OF 'HARLENE-HAIR-DRILL' OUTFITS FREE.

THE healthiest and most beautiful of hair needs a tonic, especially in springtime. The changes that take place at this period affect the blood and tend to intercept the nutrition of the hair.

Keep a strict guard over your hair, for troubles of many kinds are apt to assail it in Spring. Observe if it is becoming brittle, to fall out, or if it is too greasy and the scalp liable to collect scurf, etc. If it is becoming weak, thin, or scanty, or if it is tending towards baldness in places, if it lacks lustre and colour, if it is inclined to be "matty," or lacking in healthy crispness, it needs a tonic, and you will find nothing that will reinvigorate it and rejuvenate it like "Harlene" and a short course of the world-famed "Harlene-Hair-Drill." It will give the scalp a thorough "Spring cleaning," and make the hair grow thick, luxuriant, and lustrous.

HAIR WORTH ITS WEIGHT IN GOLD.

Men and women who practise 'Harlene-Hair-Drill' daily may be easily distinguished anywhere by the most beautiful hair in the world. "Harlene" is regularly used by the most fastidious, those who take a keen pride in their personal appearance, and have a practical appreciation of its value. "Harlene-Hair-Drill" will give a man or woman hair to be proud of, hair that may almost literally be said to be worth its weight in gold.

TRY "HARLENE" FREE.

Two minutes a day "Harlene-Hair-Drill" will quickly restore your hair to its best. If you are troubled with

Scurf or Dryness,

Over-Greasiness of the Scalp,

Thin or Brittle Hair,

Splitting or Falling Hair,

you should obtain at once a Free Trial Outfit. All you have to do is to cut out and post the Free "Gift Outfit" Coupon which is published for your convenience.

CONTENTS OF THE FREE

"HAIR-DRILL" PARCEL.

To-day, when all the world is just about to burst into new life, is the very best time to begin the wonderful "Harlene-Hair-Drill." "Harlene" is at once a food and a tonic, as well as a dressing for the hair, just the very

1. Free trial bottle of "Harlene," a wonderful liquid tonic preparation that promotes healthy and beautiful hair growth.

2. A Packet of "Cremex" Shampoo. This is an antiseptic Purifier which thoroughly cleanses the hair and scalp of all scurf, etc., and prepares the Hair for the "Hair-Drill" treatment.

3. Free Bottle of "Uzon"—an exquisite Brilliantine that gives the hair a glorious lustre and radiance and is especially beneficial in cases where the scalp is inclined to be "dry."

4. Free "Hair-Drill" Manual containing full instructions for carrying out the two-minutes-a-day "Harlene-Hair-Drill."

IF YOU VALUE YOUR HAIR, WRITE NOW.

If by the expenditure of a little time it is possible to acquire real hair health and beauty, surely it is folly to refuse, or even to hesitate a single moment in taking the first step to secure it.

Whether for the sake of preserving the health and beauty of your hair, or for overcoming any form of hair trouble, you will find "Harlene-Hair-Drill" equally satisfactory and resultful. You are invited to prove this to-day free of charge.

"HARLENE" FOR MEN ALSO.

Every man desires to preserve a fresh, smart, crisp appearance, and in this respect the care of the hair is essential. The Free Gift offer made in this announcement is open to every man, and they will find this two-minutes-a-day "Harlene-Hair-Drill" a delightfully pleasant and beneficial toilet exercise.

After a Free Trial you will be able to obtain further supplies of "Harlene" at 1s. 1½d., 2s. 9d., and 4s. 9d. per bottle; "Uzon" Brilliantine at 1s. 1½d. and 2s. 9d. per bottle; "Cremex" Shampoo Powders, 1s. 6d. per box of seven shampoos (single packets 3d. each), and "Astol," at 3s. and 5s. per bottle, from Chemists and Stores all over the world.



thing it most needs to make it grow thicker and stronger, and more radiant. The "Harlene-Hair-Drill" Trial Outfit, which is offered free to all who will remit the cost of postage and packing, viz., fourpence in stamps, contains the following essential requisites for carrying out the "Drill" to the best advantage:—

SPECIAL NOTICE TO THE GREY-HAIRED.

If your hair is Grey, Faded, or quickly losing its Colour, you should try at once the wonderful new liquid compound "Astol," a remarkable discovery which gives back to grey hair new life and colour in a quick and natural manner. You can try "Astol" free of charge by enclosing an extra 2d. stamp for the postage and packing of the "Harlene-Hair-Drill" parcel—i.e., 6d. in stamps in all—when, in addition to the splendid 4-Fold Gift described in this announcement, a trial bottle of "Astol" will also be included absolutely free of charge.

THE COMPLETE OUTFIT FREE



'HARLENE' FREE GIFT COUPON

Detach and post to EDWARDS' HARLENE, LIMITED, 20, 22, 24 & 26, Lamb's Conduit Street, London, W.C.1

Dear Sirs,—Please send me your free "Harlene" Four-Fold Hair-Growing Outfit as announced. I enclose 4d. in stamps for postage and packing to my address.

(Illustr. Lon. News, 10/5/24)

NOTE TO READER.

Write your full name and address clearly on a plain piece of paper, pin this Coupon to it, and post as directed above. (Mark envelope "Sample Dept.")

N.B.—If your hair is GREY enclose extra 2d. stamp—6d. in all—and a FREE bottle of "Astol" for Grey Hair will also be sent you.